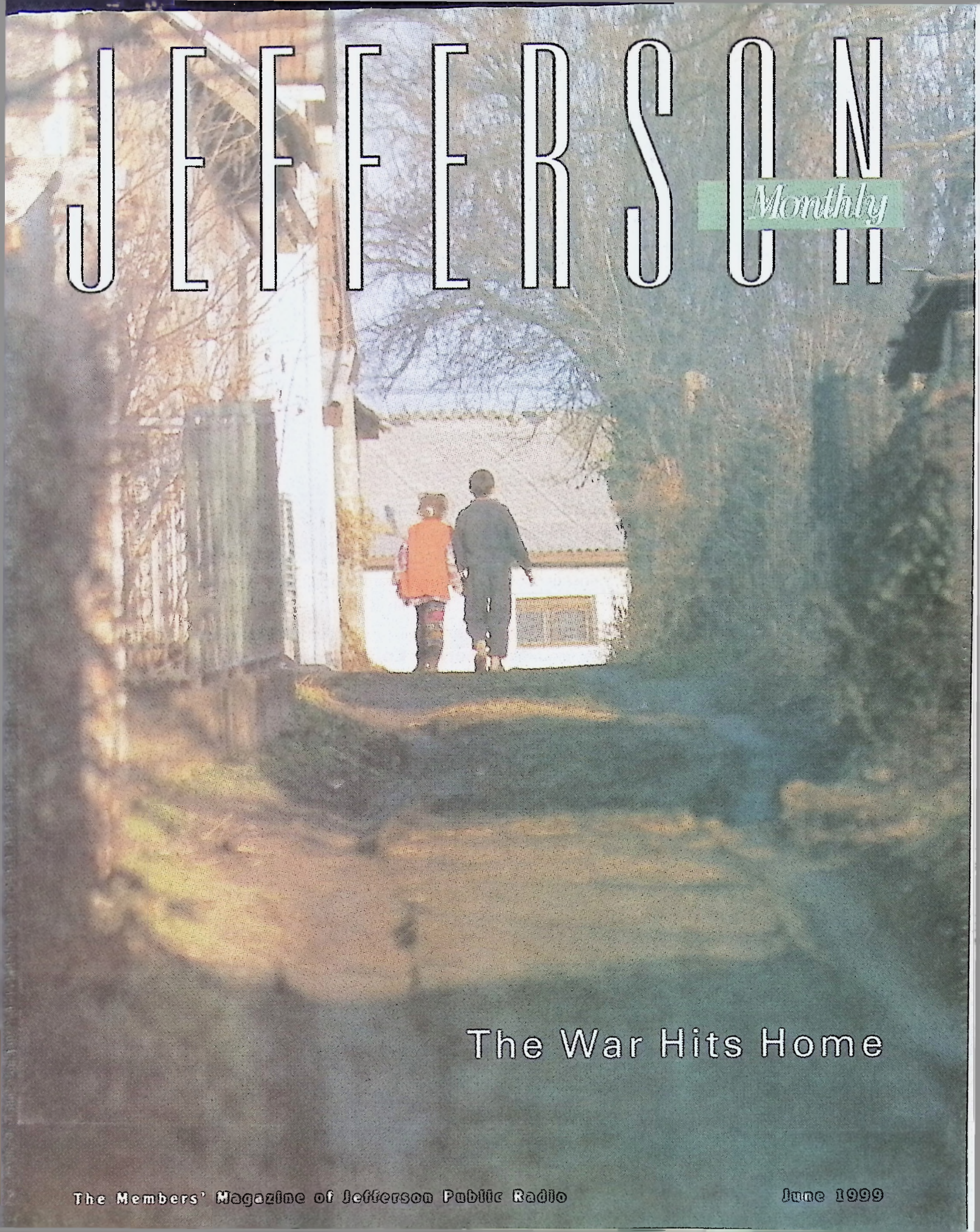


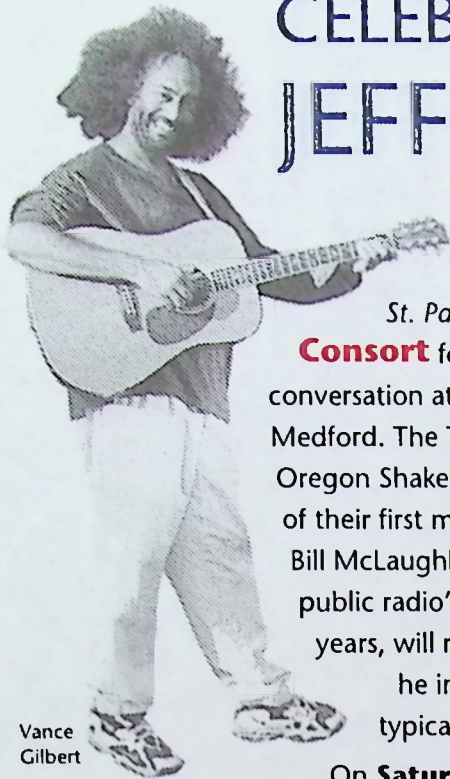
JEFFERSON



Monthly

The War Hits Home

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Vance
Gilbert

The celebration begins on **Friday, June 4th** when **Bill McLaughlin**, host of *St. Paul Sunday*, joins the **Terra Nova Consort** for an evening of renaissance music and conversation at the Craterian Ginger Rogers Theater in Medford. The Terra Nova Consort, musicians from the Oregon Shakespeare Festival, are celebrating the release of their first major label recording on Dorian Records. Bill McLaughlin, who's spent Sunday mornings with public radio's classical audiences for nearly twenty years, will recreate a *St. Paul Sunday* style program as he interviews the Terra Nova Consort with his typical warmth, insight and humor.

On **Saturday, June 5th**, join us from 1:30–3:00 pm at the bandshell in Ashland's Lithia Park for a free concert with singer/songwriter **Vance Gilbert**. Vance Gilbert is a fresh new talent and winner of the Kerrville Music Award's Vocalist of the Year in 1997. Vance is a great songwriter and a great musician as well.

Later that night, the **AfroPop Dance Party** will rock the Britt Ballroom on the SOU Campus as *AfroPop Worldwide* host **Georges Collinet** visits Ashland to DJ the hottest dance party you've ever attended! Georges himself will spin his favorite world music dance tunes to help celebrate our birthday. If you love to dance you won't want to miss it.

We'll conclude our weekend celebration **Sunday evening,**

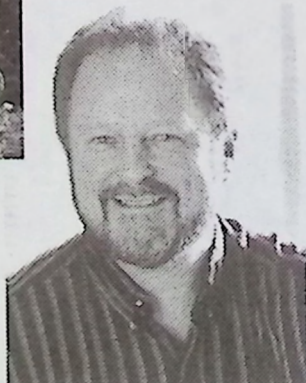
June 6th when

Linda Wertheimer,

veteran journalist and co-host of NPR's *All Thing Considered*, will present a lecture at the Craterian Ginger Rogers Theater in Medford.



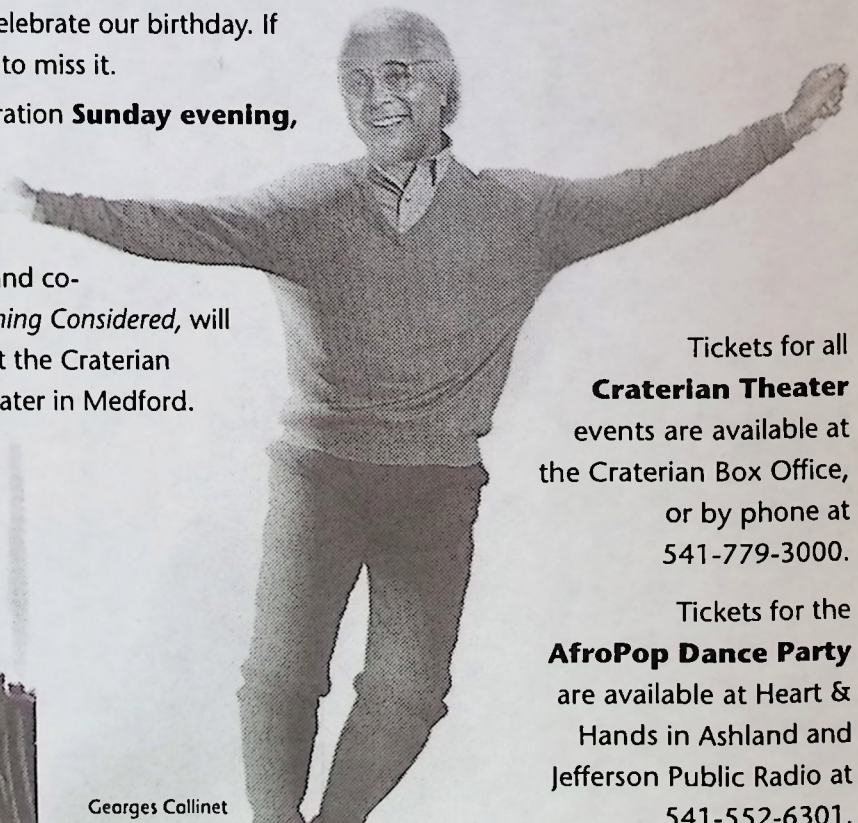
Terra Nova Consort



Bill McLaughlin



Linda Wertheimer



Georges Collinet

Tickets for all **Craterian Theater** events are available at the Craterian Box Office, or by phone at 541-779-3000.

Tickets for the **AfroPop Dance Party** are available at Heart & Hands in Ashland and Jefferson Public Radio at 541-552-6301.



Catherine Ro will be a featured soloist as the Palo Alto Chamber Virtuosi visit the Rogue Valley. See Artscene, page 28.

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ON THE COVER

A young Yugoslavian girl and boy walk from dark into light in Belgrade. Photographer Dragomir Vukovic says they symbolize the unity which he calls the war's only solution. See feature story, page 8.

The JEFFERSON MONTHLY Vol. 23 No. 6 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the Jefferson Public Radio Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. The JEFFERSON MONTHLY is provided by the Jefferson Public Radio Listeners Guild as a service to its members. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

Editor: Eric Alan

Managing Editor: Paul Westhelle

Design/Production: Impact Publications

Artscene Editor: Miki Smirl

Poetry Editors: Vince & Patty Wixon

Printing: Apple Press

JEFFERSON

Monthly

JUNE 1999

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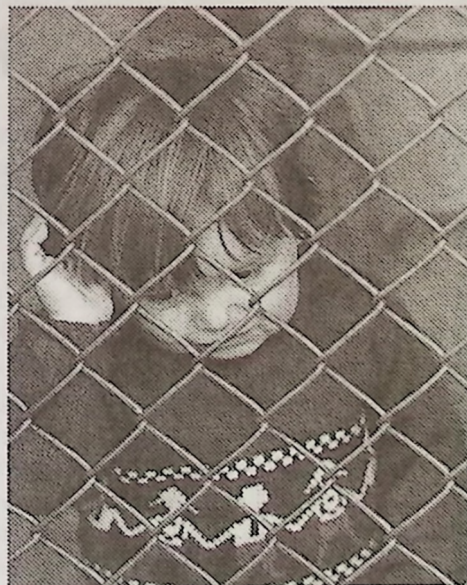
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The war in Yugoslavia may seem a distant, abstract conflict to many people. However, to some local residents, it is anything but. Dragomir Vukovic, a native of Belgrade who now lives in the State of Jefferson, shares perspectives on the conflict which are painful, peaceful, compassionate to the citizens of all sides, and often in deep conflict with the headlines. What are the war's roots? What are the results of NATO's involvement? How does the war affect us locally? A surprising and challenging view reveals itself, in an interview by Eric Alan.

16 On Hostile Ground: Reporting from Belgrade

Another close-up view of the conflict from a different vantage point: on the ground, in the crossfire. NPR reporter Edward Lifson was in Belgrade on assignment the night the bombs started to fall, and only escaped captivity by Serbian police via escape out the side door of a hotel when his captors were momentarily out of sight. He shares the intimate, frightening details of the experience, in a piece which shows exactly how much risk reporters must endure to get the story.



A young boy in Belgrade, behind fences.

DRAGOMIR VUKOVIC

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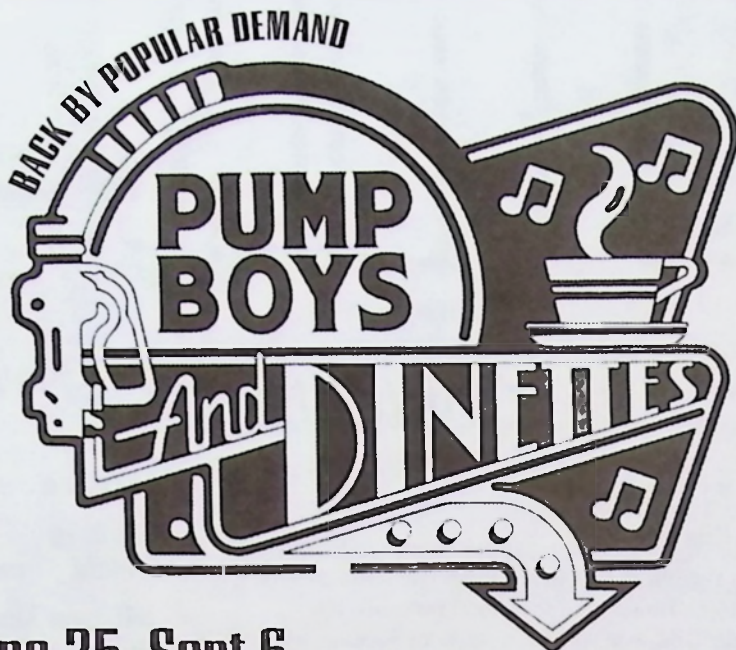
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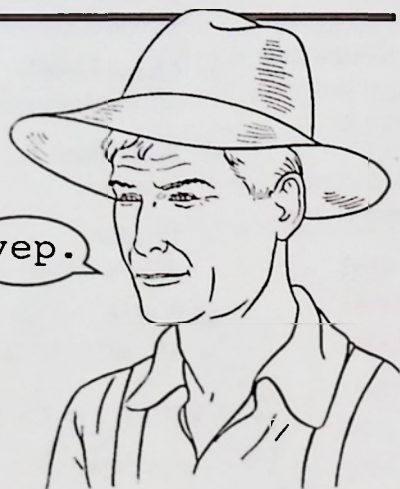
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It's a slow day on Highway 57, but it's hopping at the Double Cupp Diner as Prudie and Rhetta Cupp join the Pump Boys next door for some down home high octane music.



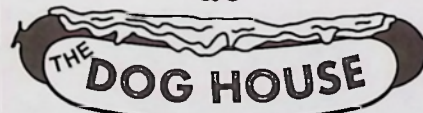
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See page 24 for e-mail directory.





TUNED IN

Ronald Kramer

Low-Power FM

I've never considered myself a firebrand government basher. But sometimes government advances an idea that is so outrageously impractical that one simply has to look it in the eye and say "that's dumb." The Federal Communications Commission (FCC) has rung the bell on the dumb scale with their latest proposal for so-called Low Power FM (LPFM) stations, which has received considerable popular attention.

Without going heavily into engineering intricacies, the use of frequencies in different communities involves complex considerations designed to assure that radio signals are interference-free. The fact that your radio scans over unused spots on the dial doesn't really mean that there are new frequencies actually available to be used. Activating new stations on those frequencies in your town would, in all likelihood, cause interference to listeners to existing stations in neighboring communities. The current system of station assignments has evolved over many years in order to provide the maximum number of interference-free stations for each community.

With the nation's FM band nearly filled, the FCC recently proposed creating a new class of low-power stations which would be fitted in by relaxing the interference standards which protect listening to existing stations. The Commission's announced reasons for proposing these LPFM stations are:

- Concern that the merger mania which has engulfed commercial radio since 1996 has transferred control of a huge percentage of commercial radio stations to a small number of large corporations and, as a result, minimized programming diversity. The Commission believes that creating LPFM stations would help redress that trend.

- Concern that "community voices"

tend to be shut out of commercial radio and creating these LPFM stations would afford new opportunities for minority and other voices to be heard.

The FCC has proposed LPFM stations as large as 1000 watts and as small as 10 watts in power while stipulating that no existing licensees of radio stations (such as

JPR or its parent institution, Southern Oregon University) would be eligible to apply for these LPFM frequencies. The Commission would further restrict LPFMs, and seek to promote diversity, by limiting ownership to a maximum of 10 LPFM stations by any single party.

At first blush some of this makes sense. So why is it a foolish idea?

First, the FCC has an absolutely abysmal record of promoting diversity

through its regulations. One of their previous attempts at doing so was designed to facilitate minority ownership of broadcast properties by awarding preference points to minority applicants when multiple applications were filed for a new station. The problem was that good-old-fashioned commerce interfered with the FCC's attempt to legislate social objectives. Applicants simply started filing for stations using limited partnerships in which the general partner was an individual from a minority class but with all financial backing being held by the limited partners who tended to have no minority participation. Minority general partners simply became "names" on pieces of paper, serving as general partners for the purpose of securing the benefit of FCC favored treatment, and nothing more. After a license was secured, the minority general partners bowed out, having been paid for their service, and traditional broadcast owners retained the stations. In the Rogue Valley

channel 26, KMVU-TV, was applied for in that fashion by a minority applicant. When the TV license was secured, the station was sold to traditional broadcasting interests and became a FOX affiliate.

Ultimately, the FCC's practice of awarding preferences to minorities was overturned by the courts as discriminatory. In any event, this practice produced no discernible increase in minority ownership of broadcasting stations or any discernible diversification of programming. This is why the FCC is, once again, seeking ways to promote diversity in broadcast ownership—this time by suggesting that LPFM would be a new route to attain that objective. The idea that LPFM stations might prove new vehicles for minority ownership or programming would likely come to the same sorry end result as the earlier minority preference approach.

Second, the merger mania which has transferred ownership of 65% of America's broadcast stations in the past twenty-four months was spurred by the relaxation of previous limits on the number of stations which could be owned by any single party. Does it make sense for the FCC to first produce this flood of mergers and concentration of control and then decide they've created a problem? If so, the FCC could re-institute caps on ownership which would be applicable to new sales/trades of stations and thus solve the concentration of ownership problem it now decries.

Third, the FCC has failed to establish standards for the conversion of radio and television to digital service. In radio, for example, there is still no established technical standard for the way in which stations and radio receivers will be configured to handle digital radio. Because of that vagueness, for example, no one can say with certainty that existing FM translators will function with whatever digital system is finally adopted. Thus, rural listening to public radio—which relies heavily upon translator technology—is at risk. JPR has raised this point with public radio's national organizations for the past two years and recently filed comments with the FCC. Adding to the confusion, the FCC proposes to not only relax interference standards to squeeze in new LPFM stations, they also propose that these LPFM stations—which JPR would be barred from seeking—will be authorized to take over the frequencies of existing FM translators. Moreover, the presence of these LPFM stations on the dial will diminish the

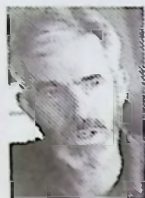
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JEFFERSON ALMANAC

Diana Coogle

Fire from the Dragon's Tongue

This essay about the 1987 fires in Southern Oregon is the title essay of Diana Coogle's new book of JPR commentaries, Fire from the Dragon's Tongue, Living with Nature in the Siskiyou.

Like the many-forked tongue of a giant, celestial dragon, lightning ripped into the mountains. The tongue lashed out and the dragon roared, and the tongue lashed and the dragon roared, and finally the dragon roared and grumbled and grew more distant, but 1,659 strikes of its tongue had left their mark. Now the dragon, flying through the darkness of a sky flickered here and there with the fire of stars, could look down into the darkness below and see blazing stars flickering here and there in the mountains on fire.

As though the dragon is still breathing fire, the air is white with smoke.

The sun rises a mass of flaming, boiling oils and, setting, flashes the burning reflection of fire into the eyes of Southern Oregon the way a child playing with a mirror reflects the sun into a playmate's eyes. Daylight is an eerie orange-gold; shadows are gray-green. The smell of wet ashes or of burning wood occasionally drifts through the air, but generally the winds are mercifully still.

Some fires were perilously close. I could see one from my mailbox on the paved road, long loops of fire fringing the ridge tops at night like tinsel on a Christmas tree, thrilling, frightening, strangely beautiful if I could detach myself from what I was seeing, yet the strangest thing was to be there on the road watching—only watching—one of

nature's most dangerous phenomena. One friend, having heard about the fires in Southern Oregon on National Public Radio, called from Tennessee to make sure I was all right. He said I sounded remarkably calm, but what is there to do except watch and wait and be alert and then carry on with everyday activities? It's like waiting for the baby to arrive. You don't stop daily life because the baby is due; you go ahead with it, and you watch and wait and be alert, work in the garden, do the laundry, can the peaches, and when the time comes, you act.


In the meantime, with these forest fires threatening imminent danger, the days are tense with an underpinning of alertness, a sense of ominous foreboding stemming from the constant reminders that all is not well: the continual drone of bombers flying invisibly far overhead; the choppy roar of helicopters immediately overhead, dangling 500-gallon buckets of water; bus-

loads of fresh firefighters passing up and down the road; clumps of weary ones lining the road at dark, waiting for buses and trucks to take them to food and rest, their yellow coats and their faces and helmets smeared with mud, dirt, and ashes; the ambulance turning up the old logging road now urgently marked "Fire"; the roar of bulldozers; the trucks and the water tankers and the CB radios and sometimes even the crackling voice audible over the CB: "Hey, Jack, better got out of there! It's going to go up in flames any minute!"—reminders that while I can peaches down here, up there men and women are swinging polaskis, manipulating bulldozers, directing water hoses, cutting through brush, logs, and trees to build fire lines and

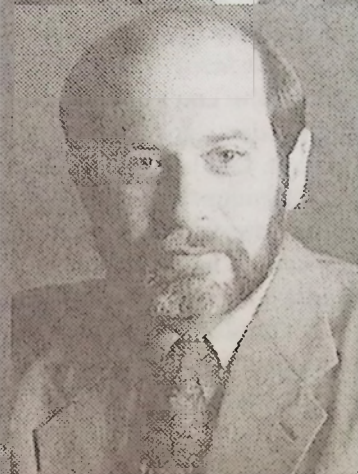
“
THE SIMPLE DOMESTICITY
OF CANNING PEACHES
IN THE MIDST OF
THIS CRISIS
MAKES ME FEEL LIKE
NERO FIDDLING WHILE
ROME BURNS.”

battle flames in an inferno of intense heat, choking smoke, scorching flames, trees crashing and stumps tumbling down the slopes like great balls of fire. The simple domesticity of canning peaches in the midst of this crisis makes me feel like Nero fiddling while Rome burns, but in actuality there is nothing to do except watch, wait, be alert, and go ahead and fiddle.

In this case Rome didn't burn. Like a rampaging bull finally corralled, the fire, though not controlled, has been contained. Its rage of damage and destruction has ended; it will die. And then what will we see in the wake of the fire? With wildlife, water, trees, steep mountainsides of forest communities affected, what will those dangerous dances of the dragon's tongue mean to both the ecology and the economy of Southern Oregon? For years conservationists and timber companies have fought bitterly over the use of these forests. Will these burned-out acres create an even more bitter struggle over what is left? Or, during the scores of years it will take for the phoenix of these forests to rise out of these ashes, will we be able to see each other and our forests with different eyes in order to seek new solutions to old problems? The flickering dragon's tongue has sobered our outlook, not to make our struggles seem petty, but lest we forget that we are not the only players in the game.

Diana Coogle's complete book of essays is available from Laughing Dog Press, P.O. Box 3314, Applegate, OR for \$14 each plus \$2.50 shipping and handling. 

Diana Coogle is an essayist and playwright who lives in the mountains above the Applegate. She teaches writing and journalism, and runs the Applegate Youth Theater in the summers.



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So much has changed in the 30 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

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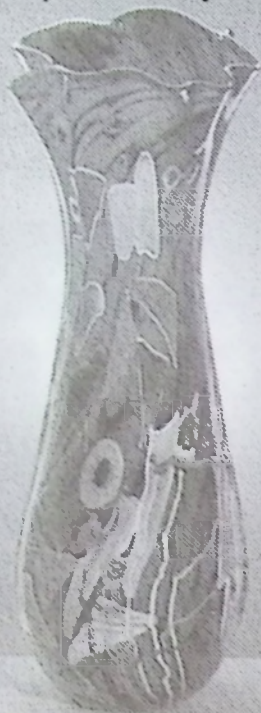
One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

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JEFFERSON OUTLOOK

Russell Sadler

Welcome to Oregon

"...and at the East of Eden he placed the cherubim, and a flaming sword which turned every way, to guard the way to the tree of life." GENESIS 3:24

Gresham Sen. John Lim's bill changing Oregon's border signs looks frivolous. It is not. Lim is playing one of the deepest, most enduring chords in the Oregon psyche. Lim wants to change the message on Oregon's border signs to read "You are welcome to visit Oregon, but please don't stay."

The revived phrase of the late Gov. Tom McCall's most endur-

ing quotation shows the relentless repercussions of term limits ruthlessly ravaging the Legislature's institutional memory. Some of us who covered Oregon's capital in the 1980s remember how Gov. Vic Atiyeh revised those border signs.

On a picture-book summer day in 1982, reporters gathered alongside Interstate 5 in sunny Southern Oregon high in the wind-whipped Siskiyou Pass. Gov. Vic Atiyeh was presiding at a media event changing Oregon's border signs. The existing sign read "Welcome to Oregon. We Hope You Enjoy Your Visit." Atiyeh resented it.

Atiyeh had tried to improve what he regarded as Oregon's "poor business image" in the rest of the country. Atiyeh wanted to erase McCall's "visit, but don't stay" quote from the public memory. He was unveiling a new border sign that simply read "Welcome to Oregon." Atiyeh had fantasized about blowing up the old sign with dynamite. Atiyeh settled for draping the offensive "We Hope You Enjoy Your Visit." It did not work. Atiyeh's media event was a dud. He got upstaged by Tom McCall—again.

McCall had been out of office since 1975. Atiyeh's aides were stunned when McCall accepted the obligatory invitation to at-

tend the new sign unveiling. The media was attracted to the event because they thought McCall might recant.

It had been a difficult decade for McCall. He had governed during one of Oregon's most prosperous periods. McCall's reputation for being "anti-growth" was the deliberate fabrication of political opponents who chaffed under McCall's rhetorical scourge. During McCall's administration Oregon's per capita income rose to \$100 above the national average. Unemployment was low if still highly seasonal. The number of jobs in Oregon increased every year McCall was in office. The state's

population grew an average of 3 percent a year. McCall successfully differentiated between economic growth and urban sprawl.

The 1980 recession poleaxed Oregon's resource-dependent economy. It was destroying the prosperity McCall helped build. By 1983, Oregon's per capita income would plunge to \$1,300 below the national average. Population growth would stagnate. In one year during the mid-1980s the state actually lost an estimated 50,000 people. The media and the state's politicians needed someone to blame.

Out of sight for a nearly decade, McCall's reputation was being revised by politicians looking for a scapegoat for the nation's sinking economy. Tom McCall? Wasn't he the governor who drove away industry with extreme environmental laws? Wasn't he the "visit but don't stay" guy who drove away tourists? Now Atiyeh was ready to bury McCall's legacy beside the new Oregon Trail-Interstate 5—at the California border and McCall was to witness the funeral.

It was astonishing McCall stood by the roadside at all. McCall was dying. Cancer gnawed his body spiraling up his spine into his brain. He was 69. He would not live to see 70. Even in his weakened condition—or

perhaps because of it—McCall upstaged everyone. Atiyeh mounted a ladder and hung the new "Welcome to Oregon" sign, obscuring the offending phrase about enjoying your visit. The cameras turned to McCall.

"I want the media especially to understand that in accepting this does not represent unconditional surrender," McCall said his voice competing with the passing trucks. "There's been a lot of bad-mouthing of 'visit, but don't stay,'" McCall went on. "It served its purpose. We were saying 'visit, but don't stay' because Oregon, queen bee though she is, is not yet ready for the swarm."

"I am simply saying that Oregon, demure and lovely, ought to play a little hard to get." McCall glanced over at Atiyeh, who was quietly seething, unsure what the volatile McCall might say next. "And I think you'll all be just as sick as I am if you find it is nothing but a hungry hussy, throwing herself at every stinking smokestack that's offered."

Silicon chip plants dripping toxic waste replaced stinking smokestacks as the darlings of business boosterism. But the chord McCall touched with his "visit, but don't stay" quote remains deeply imbedded in the Oregon consciousness. Lim did not find the phrase remotely negative when he first heard it as an Oregon college student from Korea.

"I thought, in a positive way, there might be something good going on in Oregon," Lim recently told *Oregonian* reporter Steve Suo. "So that was an invitation to me instead of a deterrent." Lim's bill will die in committee of course, killed off by legislators more interested in Oregon's out-of-state image than their constituents' concerns. But lawmakers cannot kill off Oregonians' concerns that McCall gave voice to.

Oregon's pioneers came here to find Eden. It is the conceit of modern Oregonians that they have maintained their Eden unsullied. It is not surprising McCall's legacy has endured despite the revisionists. McCall was the governor who cleaned up the Willamette River, protected Oregon's beaches from development and swept the streets of container litter with the nation's first bottle deposit law. McCall created the public consensus for Oregon's innovative land use laws that allowed agriculture and private forestry to prosper at the same time providing housing to accommodate a doubling of Oregon's population in the last 30

years. McCall's genius was putting into words what most Oregonians were privately thinking. That was the secret of his popularity and his effectiveness.

There is no leader of McCall's caliber in Oregon public life today trying to protect Oregon's livability and prosperity. Most Oregon politicians are busy selling it or giving it away.

Brent Walth's biography, *Fire At Eden's Gate*, is still the best book on McCall and this remarkable period that did so much to shape present-day Oregon. It was Walth who created the image of McCall wielding the flaming sword at Eden's Gate — and the state's border crossings. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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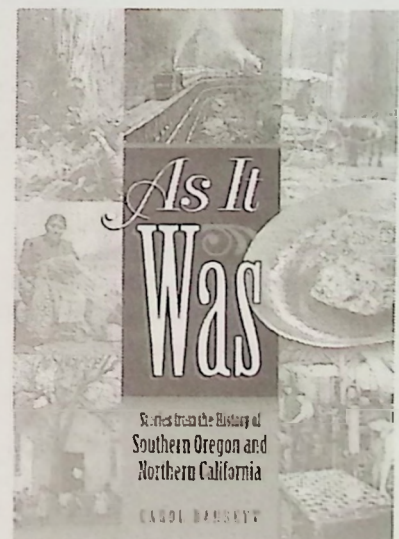
As Heard on the Radio!

As It Was: Stories from the History of Southern Oregon and Northern California
BY CAROL BARRETT

JPR's radio series *As It Was*, hosted by Hank Henry, is now a book.

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The War Hits Home

A native of Belgrade gives a personal perspective on the Yugoslavian conflict

The war in the Kosovo province of Yugoslavia is not a distant conflict. With the world a global village now, every war is local; and this one is local in more than one sense. It's not just that our sons, daughters and tax dollars may be called into action and lost there, though that also looms. The enormity of human suffering is brought to us via media with a graphic directness and rapidity that previous eras never knew. More than ever, as the horrors reach immediately inside our lives, one truth becomes obvious: when one community suffers, all others do too. When two fight, we are all drawn in. The State of Jefferson is thus at war.

It isn't the place of this magazine to look in the tragedy for blame, to assign right and wrong, to condemn or support partisan strategy in the desperate search for solutions. It is only the place to try to add a voice which increases understanding; to add a local perspective which may shed another tiny ray of light on a complex situation which is vital to us, and yet barely known.

Understanding the situation and its local relevance is terribly difficult even with a knowledge of Serbian, ethnic Albanian and NATO history; it's impossible without. The complexity of that history, needing at least 600 years of context, could fill li-



"I DON'T CONSIDER MYSELF A SERB, OR YUGOSLAVIAN, OR AMERICAN. THAT CREATES NOTHING BUT A BLOODY SEPARATION BETWEEN PEOPLE. WE HAVE TO STOP THAT SEPARATION. WE ARE ALL THE SAME PEOPLE."

INTERVIEW BY
Eric Alan

PHOTOGRAPHY BY
Dragomir Vukovic

braries with facts and perspectives—often conflicting. The following interview is an attempt to add one small voice which gives a local human dimension; a few facts and perspectives that have slipped through other cracks, important because all too often, lost in the metal rain of bombs, in the refugee statistics and political posturing, is the basic truth of effect on individual daily lives, here and elsewhere.

The voice belongs to Dragomir Vukovic, a local resident who is a Serbian native of Yugoslavia, who spent thirty years there before leaving in 1985. His parents and friends remain in Belgrade and the other war zones,

right in the heart of the conflict. He visits frequently, most recently returning on Christmas Eve, and remains in close contact at all times. His eloquent and peaceful voice challenges many of the western notions of events in Kosovo and the surrounding region. Each of us may disagree with either the facts or beliefs which base his view: but finding a solution to the crisis means, first and foremost, listening with a compassionate ear to the voices on all sides, to gain understanding of the problem as it's perceived by all involved. The voices, after all, are all on the same side: the human side, the side of people trying to live normal, beautiful lives.

Jefferson Monthly: Why is Kosovo so important to the Serbs that they will fight and die rather than lose it?

Dragomir Vukovic: Kosovo was, and is, the holy land of Serbia. In the year 1389, we lost a major battle there against the Turks. That was the beginning of almost 500 years of the Turks being in Serbia. We had 3400 monasteries there. They have destroyed roughly 3300...

Jefferson Monthly: Who are the residents of Yugoslavia, and how did that come to include Albanians?

Vukovic: Yugoslavia used to be a kingdom of three tribes: Slovenia, Croatia and Serbia. After the second world war, [Yugoslavian leader] Tito created a few more republics: Macedonia, Montenegro, Bosnia; and two autonomies, Kosovo and Vojvodina. Bosnia was Serbia—it's totally an artificial republic to lessen the Serbian size and Serbian power... At the end of the second world war, there were not too many Albanians in Kosovo. The population ratio after the second war has changed, because a lot of Albanians were fleeing from Albania because of the system and the impossible life conditions there. And they had big families. They were welcome in Yugoslavia... They had all the rights to speak their language, they had their schools, their libraries, their people in the government of Serbia and Yu-

Jefferson Monthly: Why are Serbs only twenty percent of the Kosovo population now, and the other eighty percent ethnic Albanians? Is the resulting conflict over Kosovo, or over ethnicity?

Vukovic: Two major factors. One was the Albanian families fleeing from Albania, and they have six, seven, eight, ten, twelve kids in the family. And the second fact is that they've been pushing Serbs away from their homes for fifty years from Kosovo. Literally, kicking them out. I have many clients in Yugoslavia that I personally know who lived in Kosovo, who had to leave because of the tension from the Albanian people. Not that it should justify now this war, by any means, what certain groups from the Serbian illegal army are doing. Nothing to be justified. There are small groups on the Serbian side that are very extreme. And they don't have anything to do with the



OPPOSITE PAGE: An old woman walks the streets of Belgrade.

LEFT: Building a house from scratch, on the site of an old building destroyed before the war.

ABOVE: Two gypsy beggars in Belgrade, sitting behind a ruined building. All photographs by Dragomir Vukovic.



goslavia. But they didn't have a "yes" from the Serbian government to... choose and vote to have their own country [in Kosovo] as well. [Similarly,] the population ratio has changed in Texas and California—there are a lot more Mexicans living over there right now. Why are those areas still the U.S.A.? [By this logic] they should be Mexico. When [Kosovo independence] was presented in Brussels, the West knew that Yugoslavia or the Serbian president would say "no." That is out of the question, because that is Serbia.

All the presidents are the same. They are so much into their own power, and they cannot see that much further from here [beyond their own nose]. They can, but they choose not to. And who is suffering? The simple people. In Kosovo, in Serbia, and not only there. In Macedonia, and further.

government. There is no way a weak government like the Serbian government can have control of such groups... But the ethnic cleansing in Kosovo absolutely did not exist until the [NATO] bombing started. And even then, what was and is going on is mutual.

That famous and really bad title: the "ethnic cleansing" the Serbs are doing is not really true. On the street my parents live, there are neighbors from Croatia, Slovenia, Albania, Kosovo, Macedonia... If the ethnic cleansing is true, how come they [Serbs] didn't get rid of their neighbors, and kill their neighbors right then and right there? That's the easiest thing to do. Much easier than going into Kosovo and doing it there. There are thousands of Albanians who live in Belgrade. They are not missing one hair on their head. How can this western world explain that? I was there, and the neighbors are still there. The neighbors still talk between each other, and they're completely in shock.

Jefferson Monthly: What are the effects of the NATO bombing?

Vukovic: The bombing and trying to "solve" the problem is making

the whole thing a thousand times worse. I don't care who is right and who is wrong. From having the tension between the Albanians and the Serbs, you went into a straight living hell... The hatred between the people is going to be ten times, fifty times, a hundred times bigger. The marriages between the Albanians and the Serbs—and they do exist—imagine those families... When there is a war, everybody is a loser. I don't care about the history at this point. There are sad and tragic stories on the Albanian side, and the Serbian side. It's the same side. It's not the Serbian side, the Albanian side. So many civilians being butchered: from the NATO bombing and from their own people—small and crazy paramilitary forces from Serbia and Albania. I cannot believe that the “civilized” west is not doing everything against it, saying, oh, we want to stop this. Killing can never be stopped by killing. Never.

All the friends that I know in Yugoslavia—and all the progressive people that I have known—before this bombing, they could not stand the political system in what used to be Yugoslavia since 1945, including what was and is Yugoslavia in the past five to eight years—including their president these days [Slobodan Milosevic]. The city of Belgrade is a very progressive place. It's very radical, very open... And people really didn't like the politics that Milosevic was expressing and exercising at all. [But] the very first day of the bombing, the second day, the third day, all the parties and people that were against [him], got together, to defend their country, to defend again their lives, just like they did in the first world war, the second world war. NATO was very successful to give endless power to the president that the Serbs don't want to have anymore. And they were just about to get rid of him, in a normal peaceful way. Now all I can say is, good luck.

I was talking to a close friend in Belgrade. He used to work for several embassies. He was always, always for this country [the U.S.]. And he told me, the worst part is, now we're getting close to Russia. We're getting very close because we don't have enough guns, and we cannot defend ourselves. He says, I feel to kill myself. I feel to pull my hair from my head before I kill myself, because it looks like we're going to be helped from the system that we don't like, we didn't ever like. The Russians are beautiful people, but the system is horrible... Now they [Serbs] are in this absolutely insane and unbearable position. If they [Russians] accept it in their government that Yugoslavia's becoming their interest zone, that's the beginning of a serious war. It will not be just like it was in Vietnam. It will be much worse.

My parents, they go to sleep about eight or nine o'clock in the morning because of the bombing [which occurs at night]. Then my father sleeps until about three o'clock in the afternoon. My

mother cannot sleep at all. Because she was in the second world war and she remembers the April 6th when Hitler bombed Belgrade. And she told me that this is much worse than what happened then. Because at least then, it was a war. And this is not a war. This is a big power, and the countries that have the endless supply of bombs, dropping bombs on a little country. This is, to me, a tragic disaster.

I was going to go [home to Belgrade again] in July. I absolutely cannot go, and the other night, my mother told me, you know, I don't think I will see you again. She kept saying that for the past month, until I got it the other night, and I thought, she might be right. This is a very local, honest and sad reality.

Nobody has mentioned... The young people and the students are guarding bridges in Belgrade, from the beginning, with their lives. They're standing on the bridges holding hands and singing, “you're hitting us with bombs, we're hitting you with music.” That's why they [NATO] haven't destroyed the bridges in Belgrade because they [the students] are, with their bodies, twenty-four hours a day with their bodies on the bridges.

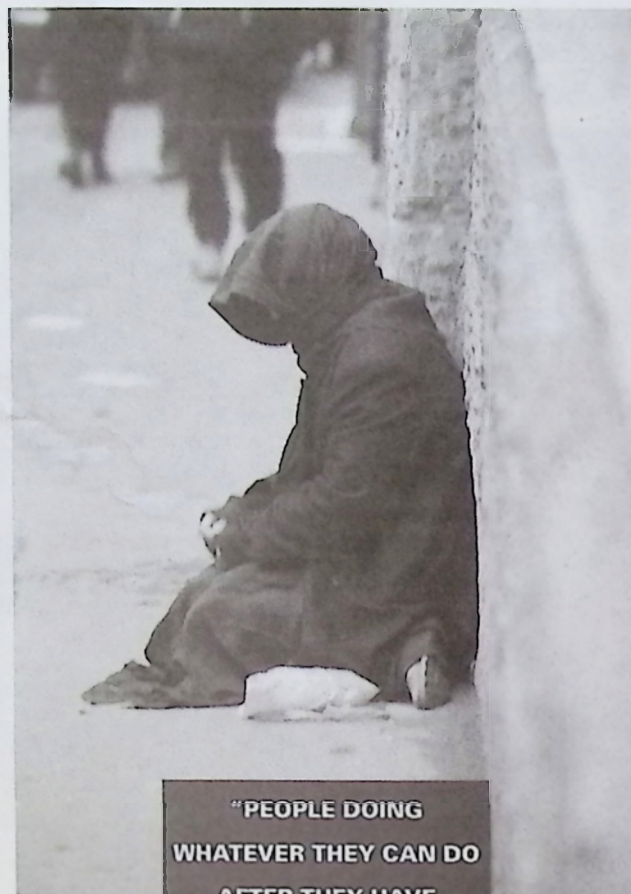
Jefferson Monthly: And the refugees...

Vukovic: Of course they're fleeing, because they're being bombed from every side you can imagine. It's the same thing with the Serbs [from Kosovo, as well as the ethnic Albanians]. They're fleeing too: but they don't have a place to flee to. The only place they have is within their country...

NATO has successfully created hundreds of thousands of refugees. How can anyone convince me that this is a good action that leads to a peace? The country was already poor in many ways. Who is going to feed a hundred, two hundred, three hundred thousand people and more who didn't die, who need to make income just like we do in this country, and to live normal lives? How? To not even mention the traumas that they will experience, and the dreams they will have for the rest of their lives. All the sirens and the bombs being dropped. I cannot imagine that people don't think about that.

[But] They're talking about numbers, how many planes, how many buildings destroyed, how many this and that. To me, it's totally insane.

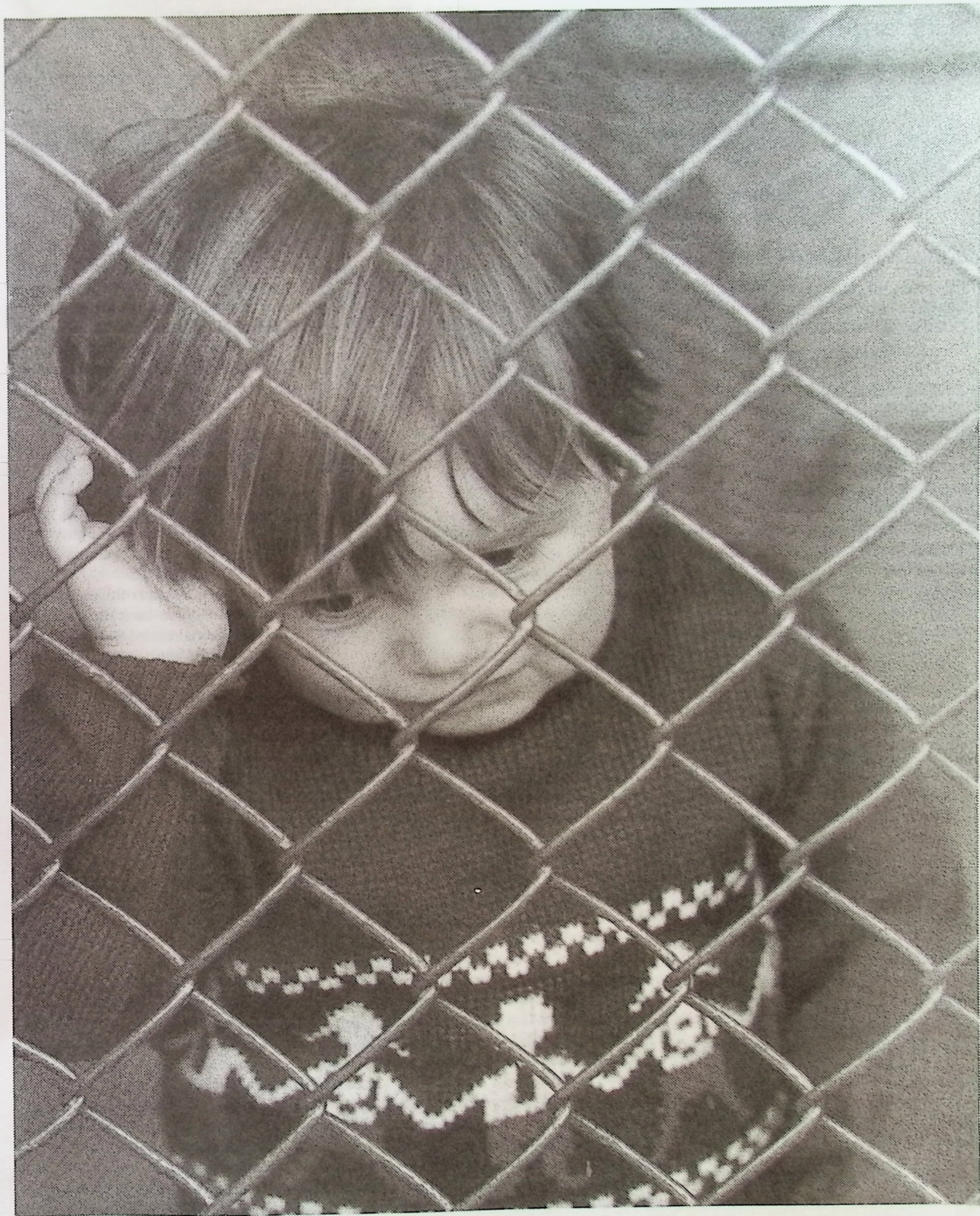
CONTINUED ON PAGE 33



**“PEOPLE DOING
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ABOVE: A silent Belgrade beggar.

RIGHT: A young boy behind neighborhood fences in Belgrade, which Vukovic says is symbolic of many residents' current feelings: “Tortured, in many ways tortured,” by all aspects of the war.



Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Paleontologists discover a Neanderthal/Cro-Magnon love child. The first human to be self-conscious about his brow ridge.

This means that the Cro-Magnons did not eliminate the Neanderthals through violence but through the much more effective means of marriage. Millions of years of hearing "you didn't get that from our side of the family."

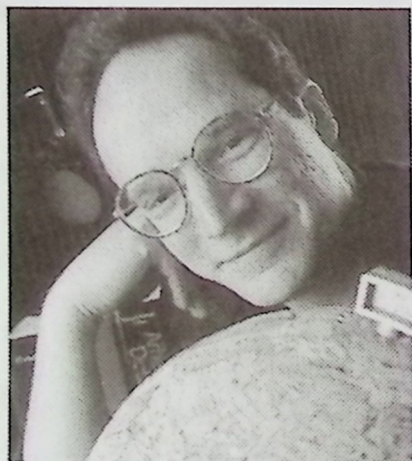
It's not known what the attraction to the Neanderthals was; that part of the fossil record has not been preserved. But they did leave some very large footprints.

Charlton Heston says the NRA will scale back its Denver conclave, including the youth outreach, "Shoot 'Em If you Got 'Em — Responsibly."

Heston says the answer to school violence is to arm teachers. If your English teacher is packin', it really cuts down on those tardies. And let 'em try wearing hats in class.

And in New York, a man held for 20 years as a result of a torture, murder and cannibalism case has been freed; society has come around so far in the interim he is now considered mainstream.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



NATURE NOTES

Frank Lang

Brewer's Spruce

What was the last major tree species to be discovered in the United States? It was our very own weeping, or Brewer's, spruce, *Picea breweriana*. A rare tree world wide, Brewer's spruce is found only in the high mountains of Southwest Oregon and Northern California. Brewer's spruce tolerates infertile soils, cold temperatures, low light and snow pressure. On better sites it can't compete with other conifers. But on difficult sites, rocky ridges with poor soil, steep north slopes with lots of snow—places other conifers don't like—it holds its own. Although its present range is restricted, it is known as a fossil from 15 million year old Miocene deposits in Northeastern Oregon.

Weeping spruce refers to its pendulous, hanging branchlets, similar to the hanging branchlets of its distant cousin the Norway spruce, cultivated in Ashland's Lithia Park.

There is an interesting story behind the weeping spruce's specific epithet "breweriana" and its other common name. Sereno Watson at Harvard University described the tree based on specimens collected on rocky ground along the trail from Happy Camp, California, to Waldo, Oregon, by the venerable Thomas Jefferson Howell in June of 1884. Howell, a self-taught Oregon botanist, made several very fruitful plant-collecting trips to Waldo in the Illinois Valley of southwest Oregon in 1884, '86 and '88. He sent many specimens that were new to science to Harvard University where they were named after him by the Harvard botanists Sereno Watson and Asa Gray. But Watson named the spruce *Picea breweriana* not *Picea howellii*. Why, you ask? Because Howell already had too many plants named after him? No, it was because J.D. Whitney, Chief of the Geological Survey of California, had given William Brewer, botanist on the sur-

vey, specimens of a spruce from the Castle Crag area in California. However, there was not enough material to name. Brewer had a young assistant by the name of Sereno Watson. Are you starting to get the picture? When Howell sent his specimen with cones

to Watson, Watson recognized the plant as being the same as Whitney's scrap, and proceeded to commemorate his old boss, Brewer. Maybe it should have been *Picea whitneyi*, but then Whitney has a mighty tall mountain named after him.

After the snow has gone, plan a trip to look for weeping spruce. Try the vicinity of Babyfoot Lake west of the Illinois Valley, or the rocky ridge northwest of Miller Lake in the Applegate, or in the headwaters of Indian Creek on the old road from Waldo to Happy Camp, where Howell probably first collected his specimens. Look for a small to medium sized spruce (the needles are on tiny wooden pedestals) with a narrow cone-shaped crown, numerous short spreading branches and long thin hanging branchlets. When you find the trees, feel privileged, as some people travel half way around the world to see them.

“
WHEN YOU FIND THE TREES,
FEEL PRIVILEGED,
AS SOME PEOPLE TRAVEL
HALF WAY AROUND THE
WORLD TO SEE THEM.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Music Institute for the Development of Personal Style

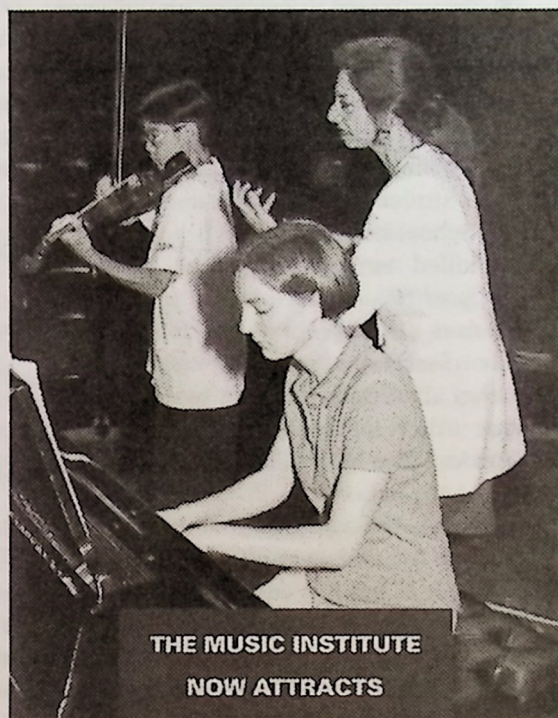
A gala faculty concert, reception and silent auction will open the sixth annual Music Institute for the Development of Personal Style in memory of Jascha Heifetz at 8:00 p.m., Sunday, June 20, at the Dorothy Stolp Theatre at Southern Oregon University. World renowned performers and teachers Sherry Kloss and Claire Hodgkins, violin, and Gerald Robbins and Jean Barr, piano, will present contrasting period Sonatas and the unpublished transcriptions of Jascha Heifetz.

Dedicated to the tradition of the great masters whose distinct musical personalities were instantly recognizable trademarks, the Music Institute will be held June 19 - 25. Presented by SOU Extended Campus Programs, the Institute affords talented violin and piano students of all ages the opportunity to explore in depth facets of stylistic music-making and the fine art of true duo partnership.

Founder and artistic director Sherry Kloss is a concert violinist, educator, and recording artist. Her recordings, *Forgotten Gems* and *Lost & Found Treasures of the Heifetz Legacy*, have received national recognition. Former pupil and teaching associate of Jascha Heifetz, Miss Kloss is the heiress to the Heifetz-Tononi violin.

Originally conceived by Miss Kloss as an opportunity to share the Heifetz experience with Rogue Valley talents, the Music Institute now attracts participants from throughout the world. Miss Kloss began teaching privately in Southern Oregon in 1986. Quickly the word spread that a concert violinist and teacher with a rich background and an active solo career now lived in the area. Violin students flocked to Ashland from throughout Oregon and then Washington, California and Canada. In 1994, Miss Kloss founded the Music Institute to meet the increasing demand.

The other 1999 faculty members are also long-time associates of Jascha Heifetz. Claire Hodgkins



THE MUSIC INSTITUTE
NOW ATTRACTS
PARTICIPANTS
FROM THROUGHOUT
THE WORLD.

ABOVE: Student participants with Sherry Kloss in class session at the Music Institute for the Development of Personal Style

is founder of the Chanterelle Chamber Music Festival and former faculty member of five Southern California Universities. Gerald Robbins, piano soloist, chamber musician, and conductor, teaches at the Manhattan School of Music and co-founded the Lyric Piano Quartet. Jean Barr, considered to be a pioneer in the field of the collaborative arts, is Professor of Piano Accompanying and Chamber Music at the Eastman School of Music.

A performer's personal style is comprised of those special qualities that distinguish one artist from another. Too

often in today's musical education, there is a conspicuous absence of meaningful focus on the development of an individual sound, a palette of colors, a depth of interpretation, and other ingredients which combine to define a unique musical artist. The Music Institute is devoted to the rebirth of this special level of musical understanding.

The Institute would not be possible without the generous contributions of many businesses and individuals. American Trans Air provides airfare for some participants. Donations to the silent auction include a violin case from Southwest Strings and a 14k yellow gold ring set with Princess cut Cubic Zirconia. Piano Studios and Showcase is the official provider of pianos for the Music Institute.

As a service to the community, the Institute is open to the public. Interested observers may attend morning and afternoon coaching sessions for \$6 per session.

Institute participants will present their closing concert 6:00 p.m., Friday, June 25, at the Dorothy Stolp Theatre.

The participants' closing concert is free to the public. Tickets for the gala faculty concert are \$15 and \$7.50. The silent auction and desert and wine reception will follow the gala faculty concert. Call 552-6901 for more information.

BY
Brooke Friendly

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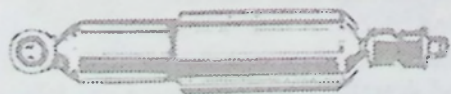


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with
muffler
problems
and
word puzzles

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alignment,
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take the fear
out of car repair.

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FROM NATIONAL PUBLIC RADIO



ONLINE

Joe Loutzenhiser

Games and Violence

The day I started this column, a man was arrested in Ashland, on the same street as the Middle and Walker schools, for dressing in a dark coat and carrying a BB gun. He was imitating two high school juniors who killed thirteen people at Columbine High in Colorado. In May last year a student at Springfield's Thurston High School shot nineteen and killed two. In that same year two children in Arkansas killed four of their classmates and a teacher. There have been many other incidents of lesser violence by children around the nation.

Is this the world we want to live in? I can't imagine it is, but it is what we now have.

It is human nature that after such tragedies people look for someone or something to blame. Finding scapegoats is easier than actually addressing the cause or confronting the difficult problems that may strike a little too close to home for comfort. Treating symptoms instead of causes has led our society to the current situation of fear, confusion, and seemingly random violence.

Two of the most common scapegoats fingered as causes for such violence are video games and role-playing games. On the surface this would seem to make sense. Here are games where you "go around and kill things." Popular 3D shooting games feature intense violent action where various high-powered weapons are used to kill a seemingly endless number of foes. Bullets and blood fly, enemies are "gibbed" (literally reduced to pieces), chaos ensues, and the player experiences an adrenaline rush as they fight for survival. In role-playing games, characters (the person the player "plays" in the imaginary world) often find themselves in combat, fighting with medieval weapons and powerful magical spells. People often begin to identify with their

character, feeling apprehension at the dangers they face and mourning if they meet their doom. Currently the more popular role-playing games are not of the "Dungeons and Dragons" type, but center more on the Gothic world of vampires and the undead (partly the result of the popularity of Anne Rice novels). Wouldn't such games

inure a child to violence and death? Couldn't it lead to acting out violent fantasies in real life? I believe the answer is no, with one caveat.

For the vast majority of video and game players, including children, there is no problem differentiating between "play" vio-

lence and real violence. If that were not the case, then I am sure there would be a lot more outbreaks of violence among computer geeks and gamers than we have now. Such games are extremely popular and pervasive. In many ways they are not much different than playing "war" such as my father did as a child. Children still play it today. It exercises the imagination, builds camaraderie, and is exciting. It is an element of our psyche that will most likely be with us forever, no matter how civilized we would like ourselves to be.

I myself played "war" as a child, as well as video, war, and role-playing games since I was eight or nine years old. I still play them today as an adult. And even though I was skinny, shy, and constantly preyed upon by bullies, I never once translated play-world violence into thoughts of revenge on my real world antagonists. Of course, the reason for this was being brought up properly by caring, attentive and thoughtful parents. I remember once as a child a conversation while riding in the car with them where I was trying to make the argument that war was "the ultimate game." I didn't give in, and they may have felt they lost the argument, but they hadn't. Their words stuck

FINDING SCAPEGOATS


IS EASIER THAN

ACTUALLY ADDRESSING

THE CAUSE.

with me and later changed my mind. They were always careful to explain that violence, whether at the personal or national scale, was a failure and a last resort. Seek all other options first. I am proud to say that the effect of this philosophy has been that I have lived my life without a fight beyond schoolyard shoving matches.

But what if a child does not have attentive, interested parents? What if there is no one to help that child to understand violence and know its proper place? Or worse, what if the parents are passing on their own rage, pain, and hatred on to their children? This is my caveat. The problem is negligent parents, not the games their children play. In such situations, the community should closely monitor such children. Perhaps video and role-playing games are not acceptable activities, as well as exposure to violent movies and music. For an unprepared and impressionable mind that is unguided these things may truly be detrimental, even damaging. In all of these outbreaks of violence, peers always seemed to know which were the children on the edge, those violent and angry. Why don't the parents, teachers, and police know?

Before becoming a parent I thought long and hard about whether I had the ability to raise a child properly, given the sorry state of the world today. It is my responsibility to make sure he grows up well adjusted and becomes a benefit to our community. If you are a parent, ask yourself if that is what you're doing with your children. People often express feelings of helplessness in the wake of violence by children. If you are a parent, you are not helpless. Look to your own home. You can try to ensure that your own progeny become upstanding citizens, and not the perpetrators of future tragedies. 

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

TUNED IN *From p. 3*

ability of some listeners to hear existing analog stations—particularly where listeners live at a distance from station transmitters. This particularly creates problems for rural radio listeners in the western states. And, finally, since the standards for digital radio are yet to be adopted, no one can say with certainty that the relaxation of the existing interference protections will not adversely affect the coverage and functionality of digital radio when it is launched.

So, to summarize, the FCC has:

- Authorized vast numbers of mergers and concentration of media control over the past several years

- Proposed reducing interference protection for existing FM stations

- Proposed allowing new LPFM stations to replace public radio translators (which the federal government helped construct) and

- Proposed prohibiting existing public radio licensees from applying for the new LPFM stations which might replace these translators.

What will happen if the FCC launches LPFM as a new class of stations? Here's my prediction:


- Greedy applicants will configure themselves with various corporate structures to evade the ownership limit of 10 LPFM sta-

tions per applicant. That's exactly what has happened in noncommercial radio with some religious applicants for these frequencies.

- LPFM stations, which the FCC has launched to promote local programming control and diversity, will actually be gobbled up by organized efforts to apply for huge numbers of these stations, each grouped neatly into groups of 10 supposedly separate applicant entities, all of which will be commonly fed by satellite from a central location—because that is what's profitable.

- When challenged on the de facto consolidated ownership of LPFM stations, the FCC will throw up its hands and maintain that its overburdened staff can't be expected to patrol the actual ownership structure of LPFM applicants.

In other words, the LPFM revolution will look a lot like existing FM radio except that it will have harmed reception to existing stations, diminished opportunities for digital conversion, and forced some public radio signals off the air.

Like I said, sometimes there just isn't much choice but to say: "that's just plain dumb." 

Ronald Kramer is JPR's Executive Director.

THE TALK OF THE NATION

SM



Ray Suarez



Ira Flatow

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ON THE SCENE

Edward Lifson

On Hostile Ground: Reporting from Belgrade

Foreign journalists rarely take safety for granted. Sent willingly into countries where their press passes can often target them for attack rather than protect them, every journalist abroad must get the story — often at great personal risk. During the Kosovo conflict, NPR foreign correspondents have filed a continuous stream of reports from Yugoslavia and surrounding countries — telling the human story of hundreds of thousands displaced from their homes, of NATO bombings, and of Serb military action. But what has been missing from those on-air reports is the story of how NPR journalists are faring. What is it taking for them to bring this international story to local listeners?

Below, NPR foreign correspondent Edward Lifson takes a moment to share his account of the events immediately preceding his expulsion from Kosovo along with other international journalists, at the beginning of the conflict.

The story begins in the Hyatt Hotel in Belgrade, where most journalists in the city were headquartered.

We were expecting the first bombing raids to begin on Wednesday night. Just before 8pm, we heard the Belgrade air raid sirens go off. We ran up to the roof of the hotel to the best vantage point from which to observe them. The first wave of bombing attacks came just after 8pm. We saw about four or five bright orange flashes about fifteen to twenty miles away from Belgrade, falling near the military airports. We couldn't get any cellular phone connections at that point — either the system was jammed or it was overloaded — so when the bombing stopped, most of the reporters ran down to their rooms to see if they could get a LAN line. We filed our stories then ran back up to the roof to see if there would be more raids.

I was standing with two other reporters on the roof trying to decide how we could go out to the bombing sites to see and talk with people in the area when, just after 9:30, a hotel security guard ran up to the roof and said everyone had to get off the roof immediately — “the government orders this.” We could tell by his face and voice that something was really wrong. We all ran

for the stairway — but a Serb police officer blocked our way. His arms crossed, he stared at us coldly and refused to let us cross. One reporter became belligerent and yelled, “But they told us to get off the roof!” The Serb put his hand on his gun and the reporter fell silent. Soon two more cops came. They began discussing us with others through their walkie-talkies, explaining how many of us there were and the fact that some of us had satellite telephones, which were banned. The cops were told on their radios to arrest us all — that we had to go to the police station. The hotel security guards came up and tried to talk to the Serb police, asking them to take our names here at the hotel, instead of taking us away. But the officers' superiors called and said to bring us to the station. The Serb police had been told that journalists told lies about Serbia, and doubted our right to be there filming and recording.

I had been detained at that station before, and knew it wasn't a pleasant situation. I knew at best if we were truly going there that we'd be there for a very long time. There also was the very real possibil-



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WEEKNIGHTS • 8PM–10PM
Rhythm & News

ity that we were not going to the station, that we'd be held hostage. In reports I had just filed, I had interviewed members of the Belgrade intelligentsia about what would happen once the bombs began to fall. They had told me that if any bombs fell Americans could be used as human shields – put into government buildings to protect them. I had been told that once bombs fell, there would be a crackdown – there would be no more due process of law: they could do anything they wanted with us.

When it was announced that we were to be arrested, there were two reactions from the reporters: one was anger, and one was fear. The angrier we got the tougher the guards became. A few reporters tried to reassure others, saying, "They aren't going to hurt us. They aren't going to hurt us." The hotel staff said to do as they said, and that everything would be OK.

The officers started marching us down the hotel stairway. There were Serb police officers in the front of the line going down the steps, and one officer in the back. I tried to stay calm. I didn't want to get angry and I didn't want to let fear overcome me. When they were marching us down the stairwell, I got into the middle of the group. As we were going down, I could see the two officers in front of the line were on a landing just below me. I held up the group behind me until the cop in the back was up half a flight. Temporarily out of sight, I quickly and quietly slipped out a side door. I found another stairwell and ran down the five flights to my room. I went in, kept the lights off and the door locked and waited for two hours. Then I changed my clothes so that I would not be immediately recognized and went to the lobby, to find out what was happening with my friends at the police station.

Downstairs in the lobby, there were Serbs with Kalashnikov semiautomatics. The hotel security told everyone in the lobby to sit together in the restaurant. I learned that earlier that night at least five reporters had knocks on their doors and were taken from their rooms and driven to the border and expelled. Depending on what they had reported and how many times they had been arrested or detained previously, some had equipment confiscated.

We stayed in the restaurant till 4am. At that time we were told that all of us must leave Serbia. That morning we had a difficult time finding a taxi. With the army appropriating available gas for military purposes, civilians have a very difficult time finding fuel. Finally another reporter and I convinced a driver to take us the two-and-a-half hours to the Hungarian border, for about \$500.

On the way to the border, we passed a military airport that just been bombed and was still smoking. We noticed that earlier, the Serbs must have moved three of their MIG jets out of the airport and parked them along the highway, realizing that the air-

port would most likely be bombed. In the light of day, the chrome silver of the planes now would be easy to spot from the air. We worried about being so close to obvious targets. The driver wondered aloud about how he would get back to the city.

At the border, the officials went through our belongings, looking for items to confiscate. When they realized we did not have a camera, they left us alone. Then we joined other journalists and were given a long lecture about how members of the Albanian Mafia are on the street in the U.S., selling drugs to American children to fund their resistance movement in Kosovo. They asked us how America could side with the Albanians, given what they were doing to us in our country.

We walked across the border and were met by members of the United Nations waiting for us.

Edward Lifson is the Berlin Bureau Chief for National Public Radio. His reports on news, culture, and breaking developments in Europe can be heard on NPR's award-winning newsmagazines, *Morning Edition*, *All Things Considered*, and *Weekend Edition*.

“
THE SERB PUT HIS HAND
ON HIS GUN
AND THE REPORTER
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News & Information



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

Join *JPR Saturday Morning Opera* host Don Matthews on June 26th for a season preview of great opera recordings from the library of Jefferson Public Radio. The program will feature selections from such operas as *Don Giovanni* by Mozart, *Die Walkure* of Wagner with Birgit Nilsson, Jon Vickers, and George London, plus tenor Beniamino Gigli as both protagonists in the double bill of *Pagliacci/Cavalleria Rusticana* recorded on the late 1930s. Selections from the season's opener, *Orfeo ed Euridice*, featuring Agnes Baltsa as Orfeo and a youthful Riccardo Muti conducting, will also be on the program. Join us on Saturday, June 26, at 10:30am for a special preview of *JPR Saturday Morning Opera*.

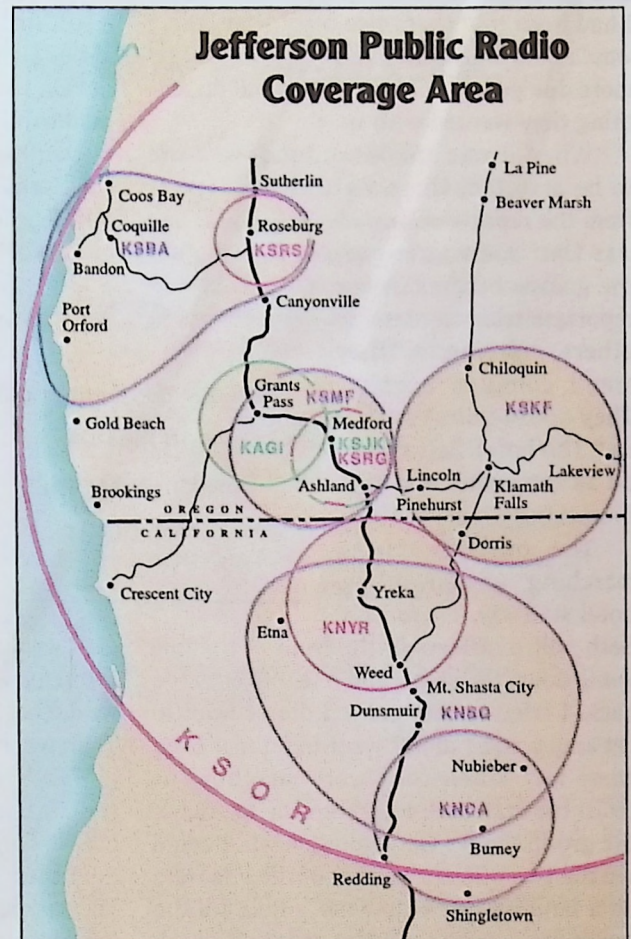


Don Matthews

News & Information Service

KSJK / KAGI

Join the News & Information Service on Thursday, June 17th at 5:00pm for *If I Get Out Alive*. At a time when the debate about youth crime has reached a fevered pitch, the nation is searching for solutions. Should we lock up young offenders and throw away the key? *If I Get Out Alive* offers a compelling and dramatic look at the consequences of jailing kids with adults. Narrated by Academy Award-winning actress and child advocate Diane Keaton, *If I Get Out Alive* is a one-hour radio documentary resulting from a year-long investigation into the systematic abuse and brutality faced by children as young as 13 incarcerated with adults in prisons and jails. The program features the voices of children behind bars, as well as an examination of the policy issues by corrections experts, federal lawmakers and youth advocates.



Volunteer Profile: Bob Bemrose



Bob Bemrose decided early on that he wanted to pursue a career in radio and became a broadcast major at Southern Oregon University in 1995. He was cautious about it, though, and took only general course work during his first two years. In his junior year, Bob decided to take the plunge, and part of his course work included broadcast activities credits which landed him in the JPR newsroom. He has been there ever since. For the most part, Bob is the weatherman on *The Jefferson Daily* a few times a week, and he also helps in other ways when not on the air. With assistance from the staff, Bob has developed his voice and found a home behind the microphone. Most importantly, he has learned to relax and enjoy it.

KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Sutherlin, Glide TBA
Etna/Ft. Jones 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

Monday through Friday				Saturday		Sunday	
5:00am	Morning Edition	4:30pm	Jefferson Daily	6:00am	Weekend Edition	6:00am	Weekend Edition
7:00am	First Concert	5:00pm	All Things Considered	8:00am	First Concert	9:00am	Millennium of Music
12:00pm	News	7:00pm	State Farm Music Hall	10:30am	JPR Saturday Morning Opera	10:00am	St. Paul Sunday
12:06pm	Siskiyou Music Hall			2:00pm	Siskiyou Music Hall	11:00am	Siskiyou Music Hall
4:00pm	All Things Considered			4:00pm	All Things Considered	2:00pm	Indianapolis on the Air
				5:00pm	Common Ground	3:00pm	Car Talk
				5:30pm	On With the Show	4:00pm	All Things Considered
				7:00pm	State Farm Music Hall	5:00pm	To the Best of Our Knowledge
						7:00pm	State Farm Music Hall

Rhythm & News

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CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNIEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
5:00am Morning Edition	6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered	N. CALIFORNIA STATIONS ONLY:	10:00am Jazz Sunday
5:30pm Jefferson Daily	10:30am California Report	2:00pm Le Show
6:00pm World Café		3:00pm Confessin' the Blues
8:00pm Echoes	11:00am Car Talk	4:00pm New Dimensions
10:00pm Open Air at Night	12:00pm West Coast Live	5:00pm All Things Considered
	2:00pm Afropop Worldwide	6:00pm Folk Show
	3:00pm World Beat Show	9:00pm Thistle & Shamrock
	5:00pm All Things Considered	10:00pm Music from the Hearts of Space
	6:00pm American Rhythm	11:00pm Possible Musics
	8:00pm Grateful Dead Hour	
	9:00pm The Retro Lounge	
	10:00pm Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday				Saturday		Sunday		
5:00am	BBC World Service		8:00pm	The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)		6:00am	BBC World Service	
7:00am	Diane Rehm Show				7:00am	Weekly Edition		
8:00am	The Jefferson Exchange with Jeff Golden		10:00pm	BBC World Service		8:00am	Sound Money	
10:00am	Public Interest				9:00am	Jefferson Weekly		
11:00am	Talk of the Nation				10:00am	West Coast Live		
1:00pm	Monday:	Talk of the Town			12:00pm	Whad'Ya Know		
	Tuesday:	Healing Arts			2:00pm	This American Life		
	Wednesday:	Real Computing			3:00pm	A Prairie Home Companion with Garrison Keillor		
	Thursday:	Word for the Wise and Me & Mario			5:00pm	Talk of the Town		
	Friday:	Latino USA			5:30pm	Healing Arts		
1:30pm	Pacifica News				6:00pm	New Dimensions		
2:00pm	The World				7:00pm	Fresh Air Weekend		
3:00pm	Fresh Air with Terry Gross				8:00pm	Tech Nation		
4:00pm	The Connection				9:00pm	BBC World Service		
6:00pm	Fresh Air (repeat of 3pm broadcast)							
7:00pm	As It Happens							

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Keith Henty.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm

Metropolitan Opera

2:00-4:00pm

Siskiyou Music Hall

Classical music brought to you by Mark Sheldon and Louis Vahle.

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Indianapolis on the Air

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

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FEATURED WORKS

* indicates June birthday

First Concert

- June 1 T Glinka*: String Sextet in Eb
 June 2 W Elgar*: Nursery Suite
 June 3 T Lecocq*: Selections from *Mam'zelle Angot*
 June 4 F Beethoven: Piano Sonata #18 in Eb, *The Hunt*
 June 7 M Bach: Brandenburg Concerto #5
 June 8 T Schumann*: *Waldszenen*
 June 9 W Nielsen*: Wind Quintet in A, op. 43
 June 10 T Mozart: Symphony #30 in D, K. 202
 June 11 F R. Strauss*: Suite in Bb for 13 winds
 June 14 M Chavez (6/13*): *Horse-Power Suite*
 June 15 T Grieg*: *Holberg Suite*
 June 16 W Danzi (6/15*): Concertante for Flute and Clarinet, op. 41
 June 17 T Stravinsky*: *Pulcinella Suite*
 June 18 F Brahms: Piano Trio in c minor, op. 101
 June 21 M JCF Bach*: Sinfonia in d minor
 June 22 T Copland: Knoxville: Summer of 1915
 June 23 W Tchaikovsky: *The Tempest*
 June 24 T Haydn: String Quartet in Bb, op. 9, #5
 June 25 F Mendelssohn: Piano Sonata in Bb, op. 106
 June 28 M Coste*: *Grande Serenade & Fantasia pour le guitarre*
 June 29 T Rachmaninoff: *Corelli Variations*
 June 30 W Handel: Concerto Grosso in A, op. 6, #11

Siskiyou Music Hall

- June 1 T Muffat*: Concerto Grosso No. 5 in G Major
 June 2 W Elgar*: *Falstaff*
 June 3 T Børresen: Symphony No. 1 Op. 3 in C minor
 June 4 F Rachmaninov: Symphony No. 1 in D minor
 June 7 M Schubert: Piano Quintet in A Major "Trout"
 June 8 T Schumann*: Symphony No. 1 in B flat Major
 June 9 W Magnard*: Symphony No. 3 in B flat minor Op. 11
 June 10 T Peterson-Berger: *Frösöblomster Book 1*
 June 11 F Strauss*: *Also Sprach Zarathustra*
 June 14 M Berlioz: *Symphonie Fantastique*
 June 15 T Grieg*: *Symphonic Dances* Op. 64
 June 16 W Respighi: *Concerto in modo misolidio*
 June 17 T Chopin: Piano Concerto No. 1 in E minor
 June 18 F Pleyel*: Symphony in A Major
 June 21 M Tchaikovsky: Piano Concerto No. 2 Op. 44
 June 22 T Suk: *Fairy Tale* Op. 16
 June 23 W Reinecke*: Piano Concerto No. 2 in E minor
 June 24 T Paderewski: Piano Sonata Op. 21
 June 25 F Spohr: Quintet No. 7 in G minor
 June 28 M Mozart: Piano Concerto No. 22 in E flat Major K. 482
 June 29 T Viotti: Violin Concerto in A minor
 June 30 W Shostakovich: Symphony No. 5 in D minor Op. 47

HIGHLIGHTS

The Lyric Opera of Chicago

June 5 *Mourning Becomes Electra* by Mavin David Levy. Laurene Flanigan, Cynthia Lawrence, Randolph Locke, Jason Howard, Kevin Langan, Richard Buckley, conductor.

June 12 *Die Meistersinger von Nuernberg* by Wagner. Jan-Hendrik, Goesta Winbergh, Nancy Gustafson, Eile Wilm Schulte, Rene Pape, Michael Schade, Robynne Redmon, Christian Thieleman, conductor.

June 19 *Mefistofele* by Boito. Samuel Ramey, Richard Margison, Daniela Dessi, Judith Christin, Elizabeth Byrne, Gyorgy Gyorivanyi Rath, conductor

June 26 JPR Saturday Morning Opera Preview

Saint Paul Sunday Morning

June 6 *Arte Chorale*
 Traditional/Rospev: O Praise the Lord's Name; Golovanov: Hymn for Saint Nicholas; Dinev: The Wise Thief; Alexandrov: Lord, Bless My Soul; Bortnyanski: Lord By Your Power; Kastalskij: Lord, Now Lettest Thou Thy Servant Depart; Tchaikovsky: Penitential Prayer for Russia; Kosolapov: Lord, Steadfast; Kostalsky: Christ is Risen from the Dead; Chesnokov: Having Beheld the Resurrection of Christ; The Angel Cried Out, Rejoice!; Let My Prayer Arise; Troparian: Christ is Risen from the Dead!; Traditional: Blessed is the Man who Walketh Not in the Council of the Wicked (Psalm 1).

June 13 *The Weilerstein Trio*
 Program to be determined.

June 20 *Quartetto Gelato*
 Leoncavallo (arr. Vena): Mattinata; Dvorak (arr. Steljes): Bagatelles 2,3; Traditional (arr. Vena): Dark Eyes; Astor Piazzolla (arr. Quartetto Gelato): Tanti Anni Prima; R. Strauss (arr. McNeff): Der Rosenkavalier Suite; Ernst Krahmer: Rondeau Hongrois; Traditional (arr. Quartetto Gelato): Danny Boy.

June 27 Gil Shaham, violin; Orli Shaham, piano
 Dvorak: Sonata in F, Op. 57; Robert Fuchs: Fantasy Pieces, Op. 74; Janacek: Sonata; Victor Steinhardt: Tango, Sonata Boogie.



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<http://www.jeffnet.org/redcross>

Ashland YMCA
<http://www.ashlandymca.org>

BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Blooming Bulb Company
<http://www.bloomingbulb.com>

Blue Feather Products
<http://www.blue-feather.com>

Chateaulin
<http://www.chateaulin.com>

City of Medford
<http://www.ci.medford.or.us>

Computer Assistance
<http://www.jeffnet.org/computerassistance/compasst>

Gene Forum
<http://www.geneforum.org>

Jefferson Public Radio
<http://www.jeffnet.org>

JEFFNET
<http://www.jeffnet.org>

The Oregon Cabaret Theatre
<http://www.oregoncabaret.com>

Tame Web
<http://www.tameweb.com>

Rogue Valley Symphony
<http://www.rvsymphony.org>

Southern Oregon Women's Access to Credit
<http://www.sowac.org>

White Cloud Press
<http://www.whitecloudpress.org>

PROGRAM GUIDE

Rhythm & News Service

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MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Keith Henty.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 10:30am.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Open Air at Night

Join host Johnathon Allen as he serves up a nighttime mix of jazz, singer/songwriters, world music, and other surprises to take you adventurously late into the night.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am

The Blues Show

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:30am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm
Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-9:00pm
The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marian McPartland's Piano Jazz

June 6 Loston Harris

Loston Harris began his jazz career as a drummer, but was encouraged to switch to piano by Ellis Marsalis. Hence, he discovered a new instrument and a new musical world. With the success of his debut CD *Comes Love*, Harris is awakening audiences to jazz with his soulful, smooth voice and piano style.

June 13 Les Paul

Phenomenal guitarist and pioneering inventor Les Paul makes a rare appearance on *Piano Jazz* to honor host McPartland and the 20th anniversary of the series. This guitar legend has been a major influence in twentieth century music, both as a performer and a technical innovator.

June 20 Kenny Kirkland

Kenny Kirkland was hailed as one of the hottest, most versatile, and most viable jazz pianists around before he passed away last fall. He recorded extensively and performed with such musicians as Elvin Jones, Wynton Marsalis, and Sting. *Piano Jazz* presents this program from 1993 when Kirkland was a guest.

June 27 Marlene VerPlanck

Vocalist Marlene VerPlanck is a favorite of songwriters and listeners alike who was sought out by everyone from Frank Sinatra to the rock group Kiss. Radio and television commercials established her as one of the most heard voices in the world, and as a dynamic solo performer, her international reputation continues to grow.

New Dimensions

June 6 Storytelling For the Soul with Gioia Timpanelli

June 13 Lighting Your Fire with Cathy & Michael Walker

June 20 Archetypes to Live By with Carol Pearson

June 27 Leadership From Within with Harlan Cleveland

Confessin' the Blues

June 6 Blues Under Public Domain

June 13 Fishing Blues

June 20 Cold Blues

June 27 Standing With the Blues

Thistle and Shamrock

June 6 Eddi Reader

Having started singing in folk clubs, Eddi Reader went busking with her guitar in Paris, became a backup singer for Annie Lennox, and found chart success in the '80s with her own band, Fairground Attraction. Now she has cultivated broad-based following for her own music, which often includes a traditional song or two.

June 13 A Celtic Summer

There is not quite as much Celtic music for the summer as there is to evoke the opposite season of the year. But this week's songs and tunes will have your senses brimming over with the flavors of the summer months.

June 20 Women of Ireland

The rising tide of Irish music features many emerging women artists. We emphasize the rising names this week, including Melanie O'Reilly and Aine Furey, and complement their recordings with the music of such well-known recording artists as Mary Black and Mairead Ni Mhaonaigh of Altan.

June 27 Old & New

Performances of traditional Celtic music provide contrast and context for contemporary recordings which hark back to traditional roots. We offer multi-instrumentalist Martyn Bennett, whose music shows the influence of his highland heritage, but has been described as "in-your-face croft kitchen ceilidh grooves, on Afro-Islamic dread dirge dub jungle jazz trip-hop."



Big band, boogie
woogie, rhythm & blues,
funky old soul and
the roots of rock 'n' roll...

Join host Craig Faulkner
Saturday evenings
from 6pm-8pm

Rhythm & News

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

HOT HUMMUS POCKETS

(serves 6)

6 Whole-wheat pita pockets (6-inch rounds)

18 Fresh spinach leaves

3 Medium plum tomatoes, thinly sliced

1½ Cups Low-fat shredded mozzarella cheese (8 oz.)

1 Can (1 lb.) Garbanzo beans, rinsed & drained

½ Cup Sliced scallions

¼ Cup Nonfat plain yogurt

1 Tbsp. Sesame seed paste

1½ tsp. Crushed fresh garlic

¼ tsp. Ground black pepper

Combine all filling ingredients in a food processor bowl, and process until smooth. Set aside. Using a sharp knife or scissors, cut each pita round about 2/3 of the way around the edges. Carefully open round, and spread 1/4 cup filling over bottom layer. Top filling with 3 spinach leaves, then 3 slices of tomato, and 1/4 cup of shredded cheese. Coat a large nonstick skillet with nonstick olive oil cooking spray, and preheat over medium heat. Cook sandwiches on skillet for about 2 minutes on each side, or until bread is lightly toasted and cheese is melted. Cut into 4 wedges and serve hot.

Nutritional Analysis

Calories 16% (321 cal)

Protein 39% (19.7 g)

Carbohydrate 13% (46 g)

Total Fat 9% (7.2 g)

Saturated Fat 11% (2.83 g)

Calories from: Protein: 24%;

Carbohydrate: 56%; Fat: 20%

Bon Appetit & Stay Well!

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Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

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- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

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- Ways to spread the word about JPR
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- Reports regarding signal outages or problems (please include your town and JPR service in your message)

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General inquiries about JPR:

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- Information about our various stations and services

Suggestion Box

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Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

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TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Marlo

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Jefferson Weekly

Don Matthews hosts a one hour compilation of feature stories & commentaries from JPR's premiere news magazine, *The Jefferson Daily*.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* doc-

uments and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Kellor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-11:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Kellor

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

Jefferson Weekly

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

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BBC WORLD SERVICE

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330 S. Broadway • Coos Bay • 269-5323

Nosler's Natural Grocery

99 E. First Street • Coquille • 396-4823

Ordway's Nursery

1661 Hwy 101 S. • Coos Bay • 269-2493

Prudential Seaboard Properties

556 N. Bayshore Dr. • Coos Bay • 269-0355

Roger's Zoo

2037 Sherman Ave., North Bend • 756-2550

Winter River Books and Gallery

P.O. Box 370 • Bandon • 347-4111

Worldwide Antique Mall

217 S. Broadway • Coos Bay • 269-5280

KLAMATH BASIN

The Ear, Nose & Throat Clinic



LIVING LIGHTLY

Karen Amarotico

Precycling

We live in a beautiful region. Many of us want to preserve it and do what we can to lessen our impact on the environment. Compost bins abound in backyards and many of us have made recycling a part of our daily lives. By composting and recycling we feel that we are doing our part to save the environment. But are we doing all that we can? What if we took our concern for the environment to the grocery store and made our purchasing decisions based on the packaging that was offered? This next step is called precycling and it should be the first step to waste reduction.

Precycling is easy to do but at first it takes some time to reflect on your habits and the recycling options available in your area. The best means of waste reduction is to purchase items with the minimum amount of packaging. For example, if your family eats cereal for breakfast each morning, perhaps instead of buying boxed brands you might switch to buying cereal in bulk. Many varieties of granola and hot cereals are available in this manner. However, if your kids insist on boxed cereal, choose the economy-sized boxes to reduce packaging and save money. Also look for those brands that use recycled material in their packaging as this supports the recycling industry. The goal is to reduce the amount of packaging you purchase in the first place so that you have less to get rid of later.

There are items that you must purchase in containers, but you often have choices. As an example, consider the purchase of ketchup. It used to be offered exclusively in glass, but now plastic containers are pushing glass aside. You can tell what kind of plastic the container is by turning it upside down. Inside a triangle will be the code for

the type of plastic it is. Here is where your areas recycling options come into play. If you cannot recycle a #7 plastic bottle where you live and cannot reuse it, then your only option is to throw it away. But if you choose a #1 plastic recyclable container (which is recyclable in most areas) your trash will be lighter and the life of your landfill will be extended. More and more manufacturers are responding to consumer demands for packaging that is recyclable or that contains recycled material. On most products you will find a toll-free consumer comment number. If your brand of choice does not come in such a package, let the manufacturer know of your concern. It will only take a moment and it might be all it takes to change the packaging.


There are products that you should avoid buying altogether because their packaging is composed of two or more materials which are difficult to recycle. My kids would love for me to buy lunch items that contain more plastic than food. It's the newest fad—convenient for mom and child, but at what cost? In essence the food enclosed in the plastic is incredibly expensive on a price per pound basis and after lunch the trash can is full.

Packaging is not the only consideration when precycling. Another area to examine involves the trend toward disposability. While convenience is a major factor in these purchases, so too is cost. On the surface, disposable items appear to be less expensive than their durable counterparts. However, in the long run, the reusable, durable items can be more cost effective. Examples of durable items to consider include cloth products (towels, napkins and diapers), premium tires and rechargeable batteries.

Packaging accounts for about 30 per-

cent of the nations trash; the average American throws away more than 1,500 pounds of trash each year. To reduce your contribution to our nations' landfills, try and implement the following suggestions:

1. Buy in bulk whenever possible
2. Purchase products that come in glass, steel, corrugated cardboard and aluminum
3. Bring your own cloth or string bag for your groceries, or reuse the paper ones from your last trip
4. Take your mug or thermos to the coffee shop (you will save paper and may get a discount)
5. Reduce junk mail coming into your home. Write to: Mail Preference Service, c/o Direct Marketing Association, P.O. Box 9008, Farmingdale, NY, 11735-9008. Request that your name and address be removed from mailing lists.

Take a look at what you have thrown away this week. What can you do differently next week? 

Karen Amarotico has been professionally involved in the food service industry for over twenty years. Her family is one of the owners of the Standing Stone Brewing Company in Ashland.

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival in Ashland presents 11 plays in repertory in three theaters through October 31. Performances in the Angus Bowmer Theatre include *Othello* by William Shakespeare (through 10/31); *The Good Person of Szechuan* by Bertolt Brecht (through 7/11, and 9/21 through 10/31); *Chicago* by Maurine Watkins (through 10/30); *Seven Guitars* by August Wilson (through 9/19); and *Pericles* by William Shakespeare (7/28 through 10/30). The season in the outdoor Elizabethan Theatre includes: *Much Ado About Nothing* (6/8 through 10/8), and *Henry IV Part Two* (6/9 through 10/8) both by William Shakespeare; and *The Three Musketeers* by Alexandre Dumas (6/10 through 10/9). Performances in The Black Swan are *El Paso* by Octavio Solis (through 6/26); *Rosmersholm* by Henrik Ibsen (through 10/31); and *Tongue of a Bird* by Ellen McLaughlin (7/6 through 10/31). OSF also presents backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for brochure and tickets. (541)482-4331

◆ Oregon Cabaret Theatre travels back in time this summer to revisit Hwy 57 and the *Pump Boys and Dinettes* through September 6. Things can get pretty slow on Hwy 57, but that's just the opportunity for friends to get together to make music. Directed by Jim Giancarlo, the production opens June 25, with Previews on June 23 and 24. Performances are Wednesday through Monday evenings at 8:30pm. Please note the later starting time; there are no Sunday matinees for this show. (541)488-2902

◆ Actors' Theatre presents Eugene O'Neil's *Ah, Wilderness!* June 17 through July 18. The celebrated dramatist's only comedy is a wonderful summer celebration of family life during the turn of the century when America was young and pure at heart. Curtain time for matinees is 2pm and evenings at 8pm. Season subscriptions are available. (541)535-5250

Music

◆ Britt Festivals celebrates its 37th season of music under the stars and opens with the following presentations: Chick Corea & Origin/Chick Corea & Gary Burton on Fri. 6/11 at 7:30pm; Ricky Skaggs/Altan on Sat. 6/12 at 7:30pm; Ottmar Liebert & Luna Negra XL on Fri. 6/18 at 7:30pm; John Prine on Sat. 6/19 at 7:30pm; Pat Metheny with Larry Grenadier & Bill Stewart on Wed. 6/23 at 7:30pm; John Lee Hooker/Susan Tedeschi/John Hammond on Thurs. 6/24 at 7pm; Wynonna on Fri. 6/25 at 7:30pm; Booker T & the M.G.'s on Sat. 6/26 at 7:30pm; Bill Cosby (at the Craterian Theater) on Sun. 6/27 at 3pm and a second performance at Britt Pavilion on Sun. 6/27 at 8pm. Ticket prices vary and a season brochure is avail-

able. (541)773-6077 or (800)882-7488

◆ The Siskiyou Singers presents *From Ashland to Africa* on Friday June 11 and Saturday June 12 at 8pm in the Southern Oregon University Music Recital Hall. Works by local composers Peter Sacco, Michael Mish, Aletha Nowitzky,



Pipo Nguyen-Duy's photo exhibit, *AnOther Western*, is on display through June 12 at the Schneider Museum of Art in Ashland.

Charles M. Armstrong, Wally Coleman, Ken Veveney and Dave Marston will open the program, and the African mass *Missa Luba* and other African pieces will follow. The Siskiyou Children's Chorus has been invited to assist with some numbers. Dave Marston will direct and Jennifer Schloming, pianist, will accompany the concert. Tickets are \$8 and are available by calling. (541)482-5290

◆ The Palo Alto Chamber Virtuosi, directed by William Whitson will perform a concert in the Oregon Shakespeare Festival's Elizabethan Theatre on Monday, June 28 at 8:30pm. Featured on the program are nationally acclaimed soloists joined by talented graduates of the world famous youth orchestra. Julian Hersh will be the soloist in the Haydn C Major Cello Concerto. Other works on the program include the Bach *Brandenburg Concerto #3*, the Viola Concerto in C Major by Telemann, and Mozart's *Duo Concertant*. Tickets are \$10 general and \$7 for JPR Listeners Guild members, OSF members, students and seniors. (541)482-4331

Exhibits

◆ Schneider Museum of Art on the campus of Southern Oregon University presents an Art Faculty Show and also works of Pipo Nguyen-Duy: *AnOther Western* through June 12. Museum hours are Tuesday-Saturday, 11am -5pm and First Fridays 5-7pm. (541)552-6245

◆ Hanson Howard Gallery presents paintings by Lucy Warnick and sculpture by Marie Leterme. A

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97620.

June 15 is the deadline for the August issue.

For more information about arts events, listen to JPR's Calendar of the Arts

First Friday Reception will be held on June 4 from 5-7pm, and the show continues through the month. Gallery hours are 10:30 - 5:30pm Tuesday - Saturday and by appointment. Located at 82 N. Main Street in Ashland.(541)488-2562

◆ The Living Gallery presents new glass creations by Dan Bergsma. Opening reception will be held on First Friday, June 4, from 5-8pm, and the show continues through the month. Vases—fluted, flattened, and faceted, in various colors, with dicro, or heightened with silver and gold. Other gallery artists continue. Located at 20 S. First Street in Ashland, 1/2 block off Main. (541)482-9795

◆ Firehouse Gallery presents the work of two artists in June: Dore K. Bodenheimer, with *Shadow Harmony*, who takes simple items out of context and arranges them in mixed media assemblages; and Laura Nugent, who reworks layers of paint and wax. First Friday Art Night reception June 4, 6-9pm. 214 SW 4th St., Grants Pass. (541)471-3525.

Other Events

◆ Jefferson Public Radio celebrates its 30th anniversary with a series of special events the first weekend of June. On Friday evening JPR will host a special live presentation of *St. Paul Sunday* with host Bill McGlaughlin and the Terra Nova Consort at the Craterian Ginger Rogers Theater in Medford at 8pm. On Saturday June 5th JPR presents a free concert with singer/songwriter Vance Gilbert at the bandshell in Lithia Park in Ashland from 1:30-3pm. Then join JPR for an *AfroPop Worldwide* dance party with host Georges Collinet at the SOU Britt Ballroom in Ashland. And on Sunday we complete the weekend with a special lecture with National Public Radio host Linda Wertheimer at the Craterian Theater in Medford at 7:30pm. Stay tuned to JPR for more information or call for tickets. (541)552-6301.

◆ Siskiyou Regional Education Project presents *Doing Time, Doing Vipassana*, the award-winning video about ten-day meditation courses in the prisons of India, on Wednesday, June 2 at 7:30pm at the Headwaters Environmental Center in Ashland. The hour-long video describes the ancient Vipassana mental training technique as taught by S.N.Goenka. Contact Don Flickinger at flick@pcweb.net or call.(530)841-1336

◆ Dragonfly Place, a Siskiyou Mountain Retreat and Center for the Study of Storytelling, Literature and Performance, announces upcoming Story Tours led by native storyteller and author Thomas Doty. Each tour begins with a storytelling orientation at Dragonfly Place, 10 minutes outside of Ashland. The group car pools over the Cascade Mountains and into a day brimming with stories and visits to places the stories come from. *Reading the Rocks* is a one day tour of the Klamath Basin and will be held June 12 and again on June 19. Cost is \$60 per person.

The tours are limited to 12 participants and recommended for adults and mature young adults. Other tours will be offered through the summer and fall.(541)482-3447

◆ FireHouse Gallery announces a call for entries for an exhibition in celebration of *El Dia de los Muertos*. Work is sought which will enhance this traditional Mexican celebration of life. All media are acceptable. Open to all artists 18 years of age or older. All entries must be original and have been executed within the last two years. The deadline for submission of slides is postmarked July 15, 1999. Contact the gallery for complete submission instructions.(541)471-3500 ext. 224

KLAMATH FALLS

Exhibits

◆ The Klamath Art Association presents watercolors by Lorraine Tomei Golden June 6 through June 27 from 12 until 4pm.(541)883-1833

Other Events

◆ The Favell Museum announces the 2nd annual Scottish Festival and Highland Games at the Running Y Ranch Resort on June 19. (541)882-9996

UMPQUA VALLEY

Theater

◆ Umpqua Actors Community Theatre presents *Snoopy*, June 4, 5, 11, 12, 13, 18, 19, 20, 25, 26, and 27. Director Rick Williams will once again take audiences on a visit to the Peanuts Gang.



New glass creations by Dan Bergsma, on display at the Living Gallery in Ashland.



On June 11, the Siskiyou Singers present *From Ashland to Africa*, with works by local and African composers.

and the world created by Charles M. Schulz. A fun-filled musical comedy for the whole family. The Betty Long Unruh Theatre, home of UACT, is located at 1614 West Harvard, in the Fir Grove section of Stewart Park, Roseburg. Tickets are available at Ricketts Music, the Emporium, and the Umpqua Valley Arts Center.(541)673-2125

COAST

Theater

◆ The Chetco Pelican Players presents *The Music Man* by Meredith Wilson, June 4, 5, 6, 11, 12, 13, 18, 19, 20, 25, 26, 27. With favorite songs like *Till There Was You*, *Marian the Librarian*, *Trouble in River City* and *Seventy-Six Trombones*, this time honored, Tony Award winning, classic American musical will have the whole family rooting for the school band and true love. Call for time and ticket information. The theater is located in the Performing Arts Center at Brookings/Harbor Shopping Center in Harbor. (541)469-1857

Exhibits

◆ The TransAction Gallery presents a midsummer eve's show of masques, *Bruit de Soleil* by Julianne Crawl. The show will feature realistic and whimsical masques sculpted from processed plant fibers. The show opens with a reception on Saturday, June 19 from 5-8pm at the gallery. The current show *Lost and Found*, assemblages and metal sculptures by Keli DeVoll continues through June 12. Open daily at 8am, the gallery is located at 455 Fifth Street (the port overlook) in Port Orford.(541)332-4101

CONTINUED ON PAGE 31

Keep informed!

Jefferson Daily

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TUNE IN



Sundays 10am on Rhythm & News



RECORDINGS

Eric Teel

A Bohemian Race Against Time

A recent newspaper article told the story of the rampant looting of churches in the former Czechoslovakia. I was disheartened to learn that almost eighty percent of Czechoslovakia's nearly 5000 churches had been nearly destroyed by looters in search of objects of value. Statues, crucifixes, doorknobs—anything that could fetch a few coins—had been broken off, torn apart, or otherwise ripped from their homes. As if that news wasn't terrible enough, one line of the article caught my eye in particular. Many of the churches had been stripped of everything of monetary value, "...including the pipes of the pipe organs."

As a classical music lover, it angered me to read of the destruction of these marvelous and historic instruments, many of them hundreds of years old. When combined with the general neglect that many church buildings (organs included) suffered during the Communist regime, the cultural isolation of Eastern Europe and lack of restoration knowledge and techniques, there were not many organs in good shape before the most recent rash of looting. There most certainly are not many now—which leads me to my review.

About a year ago, JPR received a large box of compact discs from Radio Netherlands. In the box were two complete copies of a series of discs called collectively, *Organa Antiqua Bohemica* (LBCD 71/74 & 75/76). Each set contained 7 1/2 hours of pipe organ music, spread over six discs. Since JPR plays little pipe organ music, and since I don't know of anyone (myself included) who is a big fan of it, I filed it away in the archives. The story behind the record-

ings is of such interest, however, that I've felt compelled to play selections from the set many times—often eliciting listener response praising my decision to do so.

In 1995, the organ department of the Katholieke Radio Omroep embarked on a project to collect a representative survey of the Bohemian organ landscape from the 17th century up to the outbreak of the Second World War. Under the supervision of Prague organist Pavel Cerny, 120 historic organs were visited in 1995, and 52 were selected which were in good enough condition (some just barely) for the project. Many of the organs

picked were badly out of tune, and others suffered from such ailments as loss of wind and woodworm, but a team of organ builders and restorers traveled from one instrument to another, tinkering and tuning, often performing miracles, to pave the way for the organists and recording teams. The project also enlisted local students, interpreters, stop pullers, and bellows blowers. Many of the organs included did not have electric blowers, and when they were present, they often sounded like "a battalion of vacuum cleaners." Local mayors and police also got involved, helping to divert traffic from around individual churches during recording sessions.

The collection is broken into two volumes. The first is called *Bohemia*, a box of four CDs featuring 28 historic organs from Bohemia excluding Prague. The second set, *Prague*, is a two CD set of recordings made on 11 historic organs within the city itself. Naturally, Czech music forms the basis of much of the collection, but selections from South Germany and Austria are

MANY OF THE ORGANS
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ELECTRIC BLOWERS,
AND WHEN THEY WERE
PRESENT, THEY OFTEN
SOUNDED LIKE
"A BATTALION OF
VACUUM CLEANERS."

included, as are suitable pieces from The Netherlands.

The oldest organ used is represented with three selections on the *Prague* volume. Built from 1670-1673, the organ at the Tyn church in Prague still commands its place as the most famous of all Bohemian organs. For a musical machine to sound as powerful and mighty as this one after 325 years is astonishing. As can be expected, not all of the organs sound like the Tyn. Some are clunky and wheezy, as if struggling to sound their final notes before death takes over. One resembles a calliope, another sounds more like a steam vent than a musical instrument. The 1784 Reiss organ built for St. Salvator's church could darn near be heard from London if all stops were opened. A final organ of note is the 1721 Spiegel at the church of St. Barbara's in Prague. The unique warbling of its upper manual resembles a family of small birds, disturbed and angry.

Many of the composers' names and works will be unfamiliar to most, but there are some charming pieces among them. The accompanying booklets are packed full of useful information, including brief biographies of all of the composers and organists. What's more, the booklet is a great resource on the organ builders and building techniques of the region's history, and many of the organs are shown in photographs. For the truly interested, there are even lists of the layout of pipes, stops, and manuals of each instrument.

At the time of the recording project, there were still no laws protecting such historical treasures as these organs, and recent news doesn't bode well for what may remain of them. I can only hope that something changes before all we have left to remember these magnificent instruments by are six small, shiny, silicon discs. ■

Eric Teel hosts Siskiyou Music Hall on the Classics & News Service from noon until 4pm, Tuesday through Friday.

ARTSCENE *From p. 29*

NORTHERN CALIFORNIA

Music

◆ The Palo Alto Chamber Virtuosi, directed by William Whitson, will perform a concert at the Dunsmuir Botanical Garden on Saturday, June 26. An *al fresco* dinner will be served prior to the concert at 5pm. The performance will begin on the outdoor stage at 6:30pm. Picnic seating is available. Dinner/Concert tickets are \$18/\$15. Concert only tickets are \$8. For more information call Dunsmuir Chamber of Commerce. (530)235-2171

Exhibits

◆ Turtle Bay Museums and Arboretum on the River pays homage to the night with a multimedia installation created specifically for the Redding Museum of Art and History. *Jean Gallagher: Moondial* transforms the art space of RMAH into a dimly lit gallery offering a subdued and restful glimpse into the past. Within this minimalist garden room, visitors can relax on a moon couch while watching light projections of the lunar cycle. At one end of the gallery, blue light silhouettes an oversized moondial. At the other, several dozen back-lit photographic images of flowers appear. All of the plants are from Gallagher's garden in Chico and can be seen at dusk or by the light of the moon. Twenty species are represented. *Moondial* runs through June 6. (530)243-8850

◆ Turtle Bay Museums and Arboretum on the River continues its *Butterflies!* exhibit at Paul Bunyan's Forest Camp in Redding, through September 19. The Forest Camp is located on Auditorium Drive, the first exit off Hwy 299, about a mile west of I-5. The exhibit features up to 1,000 live butterflies in flight each day inside a 100-foot long structure designed to showcase these beautiful insects. Also featured will be butterfly related art and the various plants necessary for each species to survive. An interpretative garden and a variety of educational programs will be offered. Call regarding hours and admission. (530)243-8850

Other Events

◆ Renaissance Redding presents the first annual Great American Downtown Vintage Attic Sale and Open Air Auction (GADVASOAA) on June 26 beginning at 8am to benefit the restoration of the Cascade Theater on Market Street. When the attic sale ends at 2pm, the Downtown Redding Business Association takes over with *Savor the Flavor*. Hors d'oeuvres, wine and micro beer tasting, entertainment and special events will be presented along Market Street. Renaissance Redding

continues the day's events at 5pm when the Silent Auction begins in Library Park. The Live Auction will be held from 7-8:30pm. For \$10 purchasers will get a commemorative auction paddle, a glass of champagne and access to a roped off area in the center of the park. From the newly constructed Carnegie Stage, an auctioneer will take bids for auction items ranging from plane rides across Shasta County and six hours of woodworking classes, to a collection of 50 CDs donated by JPR.(530)247-7786

◆ Del Norte Association for Cultural Awareness presents the fourth annual Crescent City Bay Blues Festival at the Del Norte County Fairgrounds on Saturday, June 5 from 1-7pm. This event celebrates Blues, Brews and Bayou with a variety of blues artists, micro brewery beer tasting, and authentic Louisiana-style seafood gumbo. Vegetarian food, barbecue and non-alcoholic beverages will also be featured.(707)464-1336

◆ The Mateel Community Center and People Productions present the 16th Annual Reggae on the River August 6, 7, and 8 at French's Camp, Piercy. Because the festival sells out in advance tickets may only be obtained by mailing a certified check or postal money order to Reggae on the River, Attn: People, PO Box 640, Redway CA 95556. Include a legible 3"x5" card with your name, address and telephone number. (Personal checks will be returned). There is a limit of four tickets per order and only one per person. The price of tickets this year is \$90 for three days. Please add \$5.00 service charge for each complete order. The performer line-up will be announced in early May. For updated information, check the website at www.ReggaeOnTheRiver.com or call the hotline. (707)923-4583 ■



Stone Figures, a painting by Laura Nugent, on display at the Firehouse Gallery in Grants Pass.

FEEDBACK

Letters to the Editor

The article "Electric Eats Dirt" in the April Jefferson Monthly, on Denali electric bikes and the issues surrounding the acceptance of electric vehicle technology, elicited these thoughts from readers.

.....

One aspect, that you touched on in your article, is the impact of the oil conglomerates on alternative transportation. There is a sentence that sums up the overall tone of the article: "It isn't a technological problem as much as mindsets and social situations, that are in the way." My assessment of the limited appeal of alternative transportation is that after World War I, as the western

civilization carved nations out of the middle east, the western civilization did not see far enough ahead to predict the impact of that oil-rich land. Since the realization of where oil comes from, society has known that oil is a finite material. It is in societies' better interest to explore alternative interest; however, the oil conglomerates have convinced society to put its head in the sand. Look at it this way: How can oil businesses be wrong when Mobil Oil presents *Masterpiece Theater*? Talk about marketing and public relations, whomever thought of that idea deserves an Oscar.

Judy Bertagnolli
Redding

.....

Enjoyed your article, "Electric Eats Dirt." From a technical perspective, overall system efficiency is *always* ignored by electric vehicle proponents. Here's why:

Gasoline engine with high efficiency)										Drive train efficiency)				Percent remaining at drive wheel		
20%		x	90%		=								18%			
Electric motor efficiency		Drive train efficiency		Electric controls efficiency		Battery energy in/out efficiency		Battery charger efficiency		Utility transmis- sion line efficiency		Utility coal fired plant- Wyoming		Percent remaining at rear wheel		
90%		x	95%		x	70%		x	90%		x	67%		x	47% = 16%	

Thus an electric vehicle will create *more* pollution per horsepower than a high efficiency combustion engine inside the vehicle. Hybrids (built originally by GM in the '30s) are in fact the best solution since constant speed/output engines have very high efficiency.

Charlie Greenwood
Greenwood Engineering, Cave Junction

EDITOR RESPONSE: *The numbers above reflect a comparison which, in my view, gives an inconsistent definition of the overall system in the case of gasoline and electric vehicles. The numbers given for the gasoline engine reflect only the efficiencies of the car itself, while the numbers given for the electric vehicle include the efficiencies of the energy production and transmission systems. My own engineering and mathematics background taught the necessity of equal assumptions for proper comparison. In order for that to be the case here, the gasoline engine numbers would need to include the efficiencies of the oil extraction and refining facilities (to compare against coal-fired electric plants), and the efficiencies of the trucks and gas stations delivering the gasoline to consumers (to compare with utility transmission lines). When those numbers are included, the resulting comparison picture is very different.*

Open Air

Grab your mug and join us for a fresh cup of Jefferson Public Radio's house blend of jazz, world beat, blues, singer/songwriters, new acoustic sounds, and cutting-edge contemporary music. Open Air hosts, Maria Kelly, Eric Alan, and Johnathon Allen guide a daily musical journey which crosses convention and shadows boundaries. Seamlessly bridging a multitude of traditions and genres Open Air is invigorating yet relaxing, hip yet nostalgic.



Mon-Fri
9am-3pm &
10pm-2am
on Rhythm &
News Service

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a fresh addition to your daily routine.

THE FOLK SHOW

Hosts Keri Green and Frances Oyung bring you the best in contemporary folk music.



Sundays at 6:00pm
Rhythm & News

WAR HITS HOME *From p. 10*

I was talking to my friend from Croatia. We are good friends. We don't believe in that separation, that bullshit, at all. He was kind of joking, and he wasn't joking. He said, you know, don't send the Albanians into Croatia. We don't want them there. The truth is, nobody wants them. And this didn't have to happen... I feel as much pain for the Albanian people [as the Serbs]. I really do. I don't believe in the separation. I don't consider myself a Serb, or Yugoslavian, or American. That creates nothing but a bloody separation between people. We have to stop that separation. We are all the same people.

Jefferson Monthly: What will the effects of the war be on Americans?

Vukovic: If NATO sends the ground troops—I'm serious about this, and I'm really sad—I can see thousands of destroyed and sad families in this country and Yugoslavia, because this country will have casualties that it has never had before. The Serbs don't have anything to lose. It's their land, they're defending their lives, and they will do it no matter what. And they are very good at doing that.

Being here, it won't make us more comfortable. Because you never know what is going to happen in the future, while there are thousands of new anti-American people all over the world. Not only in Serbia. Why do we need that? Why do we need to experience that possible horrible echo from certain countries, or from any country, or from the people against us who live *here*, who have the title "Americans"? We will experience the same thing [violence against us] because of these same [violent] actions. It is coming to be that the two most dangerous passports to travel in the world are the Serbian and the American. That's insane.

Jefferson Monthly: How do you believe that local residents can assist in finding solutions to the tragedy?

Vukovic: We can save whatever we want to save if we are sharing and influencing that possible thing [such as peace] or human being by goodness and good intentions. That's the only way you can save something. Like, if you see a wounded or sick child, how can you save that child? Only by

giving beautiful attention to that child... It's so easy to put a title on somebody's forehead, well okay he's a thief, or he's this and he's that. Are you really going to help that person by doing that?

I think it's very important in a very peaceful and loving way, no matter what side you are coming from, to present what you know and to present your feelings and the facts that you know, not the facts that are coming from this [western] propaganda or the propaganda on the other side. To really share your feelings, and even to share your feelings if you don't have the facts that can back that up. To educate the people who simply don't know what's going on. Then people can really be influenced—people who want to know... who support stopping it without creating more hatred, and a bigger disaster.

Another thing that I would do, is pray. To create the universal circles where we are going to pray through this for the rest of humanity. Because it's not the rest of humanity. We are all one. We are all the same. Today, [let's] do what we can, even for a minute, to be connected with the suffering a little bit more directly. And to seek to be aware and conscious. Because it's easy to get on with your life every day and think, oh, that's just somewhere else, it doesn't matter. It *does* matter! People doing whatever they can do after they have gotten different reality, different news, from different people, will have a tremendous and positive impact on what is going on there.

We cannot pick up the phone and say, let's stop this war [as Clinton and Milosevic can]. But we have so much more power than we think. In those little daily things. Actually, the power [in our daily actions] is bigger than that superficial power presidents have. Because if we are creating right here, right now, understanding, and supporting each other in what we're doing and in the pain that we're all going through, we will create a better world... How can we stop this disaster, knowing that we don't have the power that they [Clinton & Milosevic] do... Again, my answer, and it might sound encouraging enough, and at the same time, I think it is: being educated and aware of what is really going on there, praying truly from our hearts, knowing that we are all connected, and doing whatever we can do,

knowing and integrating all those elements. Somebody wealthy might be touched and say, okay, now I'm going to send money, to both sides, to be used when this stops. Somebody else might feel to write fifty letters a day to President Clinton, or this or that person. Somebody else might help make a video that shows a loving, living example. There are endless ways... Every day I see people who choose me to possibly help them. It looks like it doesn't have anything to do with what's going on over there, but that's what I can do. I did not say, I'm from Serbia and you people are bombing my country, I'm not going to help Americans because of it. No! If anything, I feel more inspired, to share what I do know and to do my work. To be an example if I can.

The army can be positive. I am for people to stick their noses into each other's business, but from the true goodness, from a place of really wanting to help. And say, you know, I don't understand what's going on in your country, and I've been getting news there is ethnic cleansing. I'm going to come to your place, and I'm going to bring some peaceful troops. And I'm going to sit there until I find out what's really going on. Not firing one bullet. Not dropping one bomb. Bring, in this case, two sides around the table, and let them talk. Let them fight each other with their fists. Let them spit on each other and yell at each other, if they feel it. But be there and keep that peace without triggering a gun.

Jefferson Monthly: As it is, however, the dreams and realities of suffering continue.

Vukovic: Before I went to Portland on Thursday or Wednesday, I had the dreams where I could see the town that I'm coming from, Belgrade, I could see the buildings that I do know and remember, in ruins. I could see the colors. I could hear the people scream... I'm here, safe and sound; [but] the past month was the strangest and most painful month of my life... I feel tortured... I don't know what to say, often. I don't know where to go. I don't know what my country is. My country is being destroyed; this country is doing it. My home is not there; my home is not here. Where should I go? Where? To do what? It's a feeling I can't describe. Only my tears can say... whatever. ☐

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THEATER

Alison Baker

Rosmersholm

By Hendrik Ibsen

Translated and directed by Jerry Turner

At the Oregon Shakespeare Festival through October 31

Ibsen is such fun! The house lights go down and there you are in a Norwegian sitting room, with a lady knitting beside a window and a maid puttering about dusting, and a gentleman out and about somewhere. The dialogue is straightforward (though there are mysterious allusions to some past event or another) and it all seems rather pleasant. Then, as the play proceeds, the dialogue begins to incorporate a hesitation here, a *very* mysterious allusion there; someone comes to the door; and no matter what the time of day, or how the lighting is handled, shadows begin to fall across the drawing room.

Rosmersholm is vintage Ibsen. The knitting lady is Rebecca West (Robin Goodrin Nordli), whose status at Rosmersholm is a touch uncertain: she first came to be a companion to the lady of the house, Beata, but has stayed on since Beata's death over a year ago. The tidying housekeeper is Mrs. Helseth (Eileen DeSandere), who—as is the way with housekeepers—knows more about the family than the family does. The absent man is the widowed head of household, John Rosmer (Anthony Heald); as Rebecca and Mrs. Helseth watch anxiously and surreptitiously from the window, he avoids walking on a certain bridge, and we learn that it is the bridge from which his wife Beata plunged to her death. The women's anxious concern seems normal; but a small dark cloud—*suicide*—appears on the horizon.

The person who comes to the door is Rector Kroll (Richard Farrell), the dead woman's brother. At first, Rebecca West and John Rosmer are delighted to see him; it seems that he has avoided them since the

death of his sister. But in the course of the visit it turns out that Kroll has an ulterior motive: he wants John to serve as the figurehead for a rightwing political movement in which Kroll is deeply and vociferously involved. But John—a former pastor who once held the same conservative views as his

brother-in-law—has, since his wife's death, changed his political and philosophical opinions. He has "put aside" his religious views, coming to believe that man can achieve spiritual perfection and nobility through reason alone.

Kroll is horrified; he blames Rebecca's influence for the changes in John. And he's right. In

fact, in the time the two have lived in the same house, both before and after Beata's death, they have become extremely close—exactly *how* close is not clear—and developed their philosophical and moral outlook together.

Two more people come to the door in the course of the play: the first is Ulrik Brendel (Sandy McCallum), an opinionated liberal who was John Rosmer's tutor and in fact was fired by John's father because of his politics. The winds of liberalism which have so upset Rector Kroll have inspired Brendel to hire a lecture hall to share his visions of the truth; on the way there he has stopped at Rosmersholm to see John, and, incidentally, to borrow some money.

The second visitor is Peter Mortensgard (Bill Geisslinger), the editor of the *Beacon*, a left-wing newspaper. He and John Rosmer have a history; when Rosmer was still a conservative Christian he exposed Mortensgard for living in sin with a woman married to someone else. Now Mortensgard holds Rosmer in his power, for he has a letter which

“
ONE BY ONE, CONFESSIONS
AND DISCOVERIES ARE PEELED
AWAY, EXPOSING TRUTHS
THAT TURN OUT TO BE YET
MORE DECEPTIONS.”

Beata wrote to him before her death which implies that all was not as it should have been at Rosmersholm.

The plot of *Rosmersholm* is wonderfully and intricately wound up and around a nugget of truth—it's like the inside of an old golf ball, where all those little elastic bands are wound endlessly and tightly around the sphere in the center. One by one, confessions and discoveries are peeled away, exposing truths that turn out to be yet more deceptions. Even by the end we're unsure what it is that's been revealed. Truth is elusive; no one seems to know it.

The acting is uniformly excellent, as usual, and the production, which culminates in a sort of duet of commitment between John and Rebecca, is terribly intense. The character of Rebecca, though, is perplexing. Robin Goodrin Nordli is convincing and moving in the contradictions inherent in her position, and in her confessions, but what she is to John Rosmer, and indeed what she *is*, don't come through. A friend of mine suggested that a sense of repressed sexuality was lacking; "not," she added, "that I have a clear idea of how to communicate repressed sexuality on the stage—have actors salivate uncontrollably? Clutch themselves? Fiddle with bra straps?"

I'm not sure it's repressed sexuality alone that isn't there; I got no sense that Rebecca West's personality was particularly strong, or even that her liberal, free-thinking views were strongly held. (Of course, I have no clear idea how strength of personality should be communicated. Perhaps Rebecca West should stride about chomping on cigars and telling Rosmer what to think.)

Despite this reservation, *Rosmersholm* is deeply satisfying. Ibsen's work is strangely comforting. The intricately constructed story, the bumbling, fumbling human beings blindly stumbling toward a nonexistent and unattainable utopia, the slow stripping away of layers to reveal the inevitable failure—and then, after all that, those bumbling folks can't even *see* that failure is inevitable! It offers an oddly hopeful view of humanity's constant striving: it's blindness that's humanity's saving grace. ■

Alison Baker lives in Ruch, Oregon.

POETRY

Periwinkle Wars

BY ALICE HARDESTY

For my husband

I. The Gardener

There you are, all day
under the blazing sun
beads of sweat seeping
into your red bandanna,
dripping from your nose
as you wage your holy war
against the vile intruder.

You poison, strangle, tear
the tenacious vines, heedless
of their sky-blue flowers.
You curse them for lurking
beneath your precious fescue.

II. The Weed

Alas, poor periwinkle
don't take it personally
if he mistakes you for
his stepmother Lena Lou,
who, after sixty years
still fastens tendrils deep
into his adolescent skin,
determined to ruin his garden.

Alice Hardesty's poetry has appeared in northwest journals such as The West Wind Review, Fireweed, Manzanita Quarterly, and Rogue's Gallery. In April, Oregon State Poetry Association announced its Spring 1999 awards, and Alice received first place in "Poet's Choice" for her poem "The Cellist of Sarajevo." In her other life, she is a technical writer and consultant in occupational and environmental health.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to: Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

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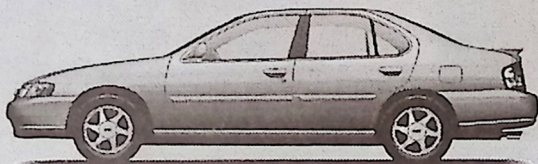
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